
Harper's
BAZAAR
APRIL 2015 £4.30
www.harpersbazaar.co.uk
A LIGHT TOUCH
YOUR GUIDE TO SPRING BEAUTY
THE GOLDEN GIRL
MEET
MARGOT ROBBIE
IT'S BALMAIN, BABY
THE MAN WHO DRESSES KIM, KANYE & KENDALL
LAUREN BACALL
THE UNTOLD STORY
FASHION
HEARST magazines | UK
04
9 771751 159071







RALPH LAUREN

Collection



Introducing

THE RICKY DRAWSTRING

RALPHLAUREN.COM

No. 1 NEW BOND STREET 105-109 FULHAM ROAD

dior.com - 020 7172 0172


Dior

dior.com - 020 7172 0172


Dior



The spirit of travel.

Download the Louis Vuitton pass app to reveal exclusive content.



LOUIS VUITTON



The spirit of travel.

Download the Louis Vuitton pass app to reveal exclusive content.



LOUIS VUITTON

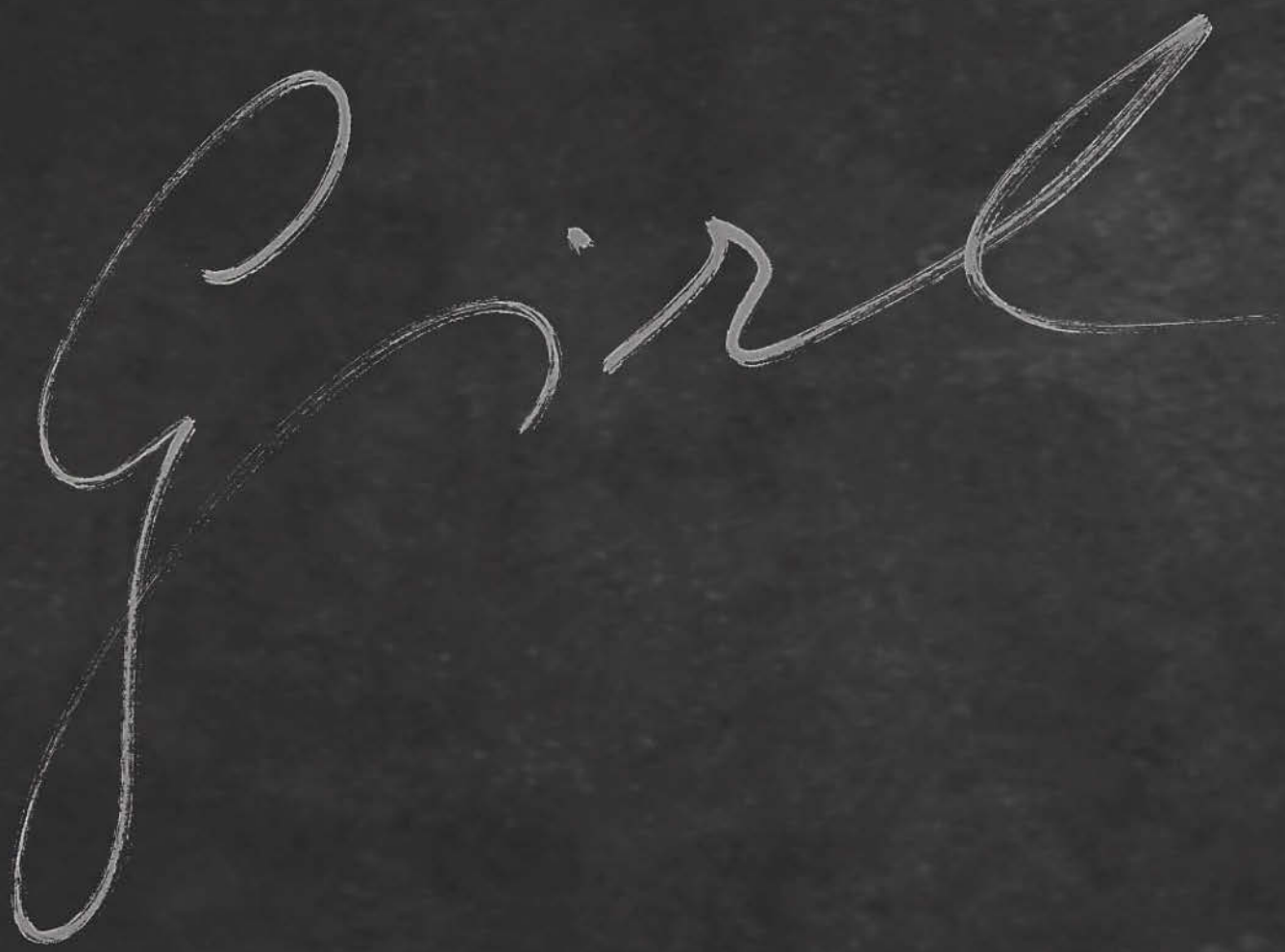
visit ARMANI.com




GIORGIO ARMANI




11.12
CHANEL
www.chanel.com



CHANEL

www.chanel.com





CHANEL

www.chanel.com



BURBERRY


BURBERRY



SHOP ONLINE AT FENDI.COM



FENDI

SAINT LAURENT
PARIS

YSL.COM







PRADA


STEPHANIE SEYMOUR
www.esteelauder.co.uk © 2015 Estée Lauder Inc.

RARE LUXURY
RARE POWER

Introducing
Re-Nutriv Ultimate Diamond
Transformative Energy Creme

From the first touch it transports you to a new realm of luxury.
And then the transformation begins. Skin looks energised,
with the rare power of precious Black Diamond Truffle Extract
and a surge of next-generation technologies.
Reveal your radiant, more contoured, profoundly younger look.



Re-Nutriv

ESTĒE LAUDER



MEGA



Ladymatic

NICOLE KIDMAN'S CHOICE

Ω
OMEGA

LONDON • Bond Street • Oxford Street • Regent Street • Westfield London • Westfield Stratford City • Royal Exchange • Bluewater • Brent Cross • Harrods
MANCHESTER • St Ann Street • Trafford Centre • LEEDS • Commercial Street • BIRMINGHAM • Bullring • GLASGOW • Buchanan Street



Available at GIVENCHY and select stores worldwide - www.givenchy.com

Harper's Bazaar

CONTENTS APRIL 2015

PAGE 164

Margot Robbie wears Christopher Kane in this month's cover story



ON THE COVER

245 A light touch: your guide to spring beauty
164 The golden girl: meet Margot Robbie
210 It's Balmain, baby: the man who dresses Kim, Kanye and Kendall
154 Lauren Bacall, the untold story

FEATURES

164 BLONDE AMBITION Following her breakout role in *The Wolf of Wall Street*, the Australian actress Margot Robbie is revelling in her role as Hollywood's most bankable bombshell
210 CAPTURING THE MOMENT A very modern designer, Olivier Rousteing is bringing the poise of Balmain to the Instagram generation
224 WHEN McQUEEN MET McCULLIN As fashion's biggest new exhibition opens at the V&A, we recall the moment in 2008 when *Bazaar* brought together fellow East End creatives Alexander McQueen and Don McCullin
240 LIFE STORY Polly Samson's tale of love, loss and writing

FASHION

176 ONCE UPON A TIME Fairy-tale fashion in an English landscape
198 SEA BREEZE The pure femininity of delicate white dresses
214 CAFÉ NOIR Step out into the Paris night in sleek black eveningwear
228 COLORADO SPRING A free-spirited journey in new-season suede and silk

PHOTOGRAPH: DAVID SLIJPER


BALEN
BALENCIAGA.COM


CIAGA

CONTENTS



PAGE 176
A Valentino look from 'Once upon a time'

STYLE

85 10 THINGS WE LOVE Utilitywear, suede coats and chic denim…

98 MY MOODBOARD Isabel Marant's African-art influences

101 HOW TO WEAR Our round-up of the new spring trends, with essential advice on interpreting them

117 MY LIFE, MY STYLE Inside the London home of the jewellery designer Rosa de la Cruz

ACCESSORIES

123 IN FINE FEATHER Bags, bangles, and heels in a rainbow of pastel shades

SHOP BAZAAR

144 EASY PIECES Simple fresh white cotton to lift the mood

JEWELLERY

133 SPRING TIME The season's most covetable diamond-studded watches

TALKING POINTS

154 SECRETS OF A STAR Lauren Bacall's hidden life as a passionate collector of art

155 DRIP FED A new book reveals the recipes Jackson Pollock and his wife cooked up for their friends

156 LIGHTS, CAMERA, PERFECTION A film crew follows Raf Simons' first steps into the world of Dior couture

158 GREEN SHOOTS Bring the vitality of spring into your home

159 A NUMBERS GAME New fiction examining family sagas

159 MY CULTURAL LIFE The singer Sharleen Spiteri

160 READY FOR THE BALL A Paris exhibition shines the spotlight on the work of the couturière Jeanne Lanvin

161 DARK MATTER Ten years since his last novel, Kazuo Ishiguro is back with a mysterious historical tale

PHOTOGRAPH: ERIK MADIGAN HECK

clinique.co.uk © Clinique Laboratories, LLC



For skin beyond flawless. That lasts all day. All the coverage. None of the weight. In 21 shades. Allergy Tested. 100% Fragrance Free.

New 2-in-1 Beyond Perfecting™ Foundation + Concealer. CLINIQUE



©T&CO. 2015 0800 160 1837 | TIFFANY.COM



WILL YOU KNOW THAT AS PERFECT AS THIS RING IS,
IT WON'T BE TRULY BEAUTIFUL UNTIL
IT'S SPARKLING ON YOUR HAND AS YOU SIP YOUR TEA
AND HUG OUR KIDS AND OPEN THE DOOR TO
A WORLD THAT GETS MORE INCREDIBLE ALL THE TIME,
JUST BECAUSE YOU'RE IN IT?

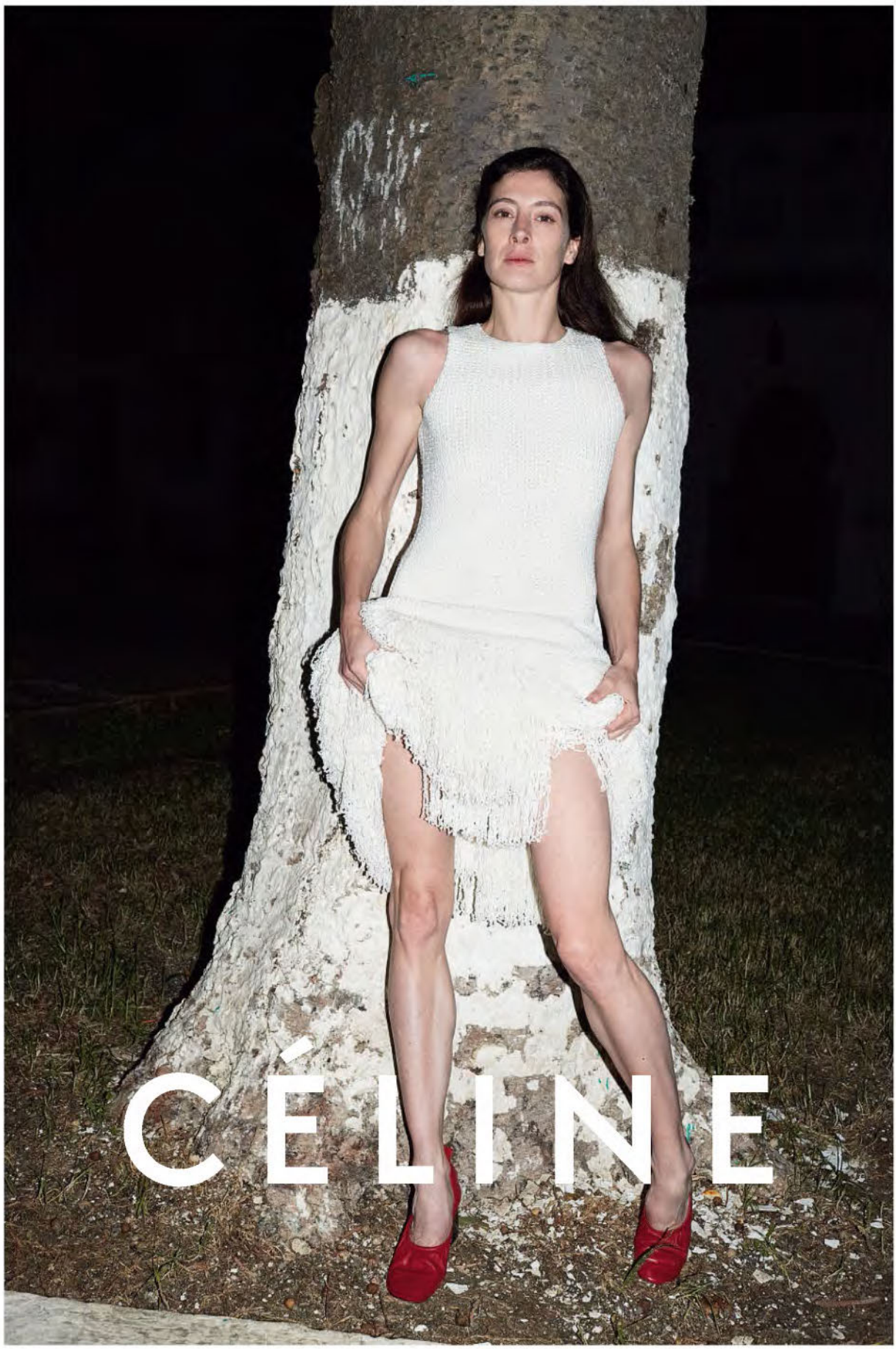
WILL YOU?



TIFFANY & CO.

NEW YORK SINCE 1837

103 MOUNT STREET LONDON


CÉLINE





ALEXANDER McQUEEN

alexandermcqueen.com



— CONFIDENCE — IN YOUR SKIN

THAT'S WHAT MAKES YOU BEAUTIFUL

Finding your perfect skincare routine is easy at Lancôme, thanks to 80 years of expertise.



1. SERUM 2. YOUR CHOICE OF MOISTURISER

Bring this invitation to counter for a
Complimentary 5ml Serum Sample
and let us diagnose your perfect products.*

LANCÔME
PARIS

*One sample per customer, subject to availability, whilst stocks last.

CONTENTS

BEAUTY BAZAAR

245 UP, UP AND AWAY Spring's make-up looks are all about lightness and subtlety

255 MAGIC TOUCH Can New Age 'healing' give our lives a lift?

258 HOW TO… UPGRADE YOUR SKINCARE *Newby Hands* reveals the best complexion boosters

ESCAPE

262 LOVE IN A HOT CLIMATE *Jill Dawson* heads to French Polynesia on the trail of the poet Rupert Brooke's lost daughter

264 HOT IN THE CITY The pick of London's new hotels

TRAVEL MEMOIRS

268 THE ROAD TO MANDERLEY *Justine Picardie* on her love affair with Daphne du Maurier's Cornwall

270 IT'S SHOW TIME *Susie Boyt* toasts the rejuvenating power of New York

274 HAPPY HOLIDAYS Writers share their memories of treasured getaways

FLASH!

276 LEADING LIGHTS The stars come out for the British Fashion Awards

REGULARS

61 EDITOR'S LETTER

68 CONTRIBUTORS

142 WORK BOOK

280 HOROSCOPES By *Peter Watson*

282 STOCKISTS

290 HOW BAZAAR Classic moments from our archives revisited. This month: Solve Sundsbo brings an Alexander McQueen creation to life

SUBSCRIBE to HARPER'S BAZAAR

Turn to page 281, or ring 0844 848 1601



PAGE 198

A Chloé dress in 'Sea breeze'







COVER LOOKS: Above left: Margot Robbie wears silk dress, £3,225, Stella McCartney. White gold and diamond earrings (just seen), £14,300, Cartier. Above centre (subscribers' cover): silk and acetate dress, £1,495, Christopher Kane. White gold, diamond and pearl ring, from a selection, Chanel Fine Jewellery. See Stockists for details. Styled by Miranda Almond. Hair by Ken O'Rourke at Streeters. Make-up by Kay Montano at D+V Management, using Chanel: CC Cream Complete Correction SPF 50; Les Beiges Healthy Glow Sheer Powder SPF 15; Les 4 Ombres in Tissé Fantaisie; Rouge Coco Hydrating Crème Lip Colour in Mademoiselle; and Le Volume de Chanel Volume and Curl Mascara. Manicure by Sabrina Gayle at LMC Worldwide, using Dior Vernis in Lady. Photographs by David Slijper. Above right (limited-edition cover available exclusively at the V&A): photograph by Don McCullin

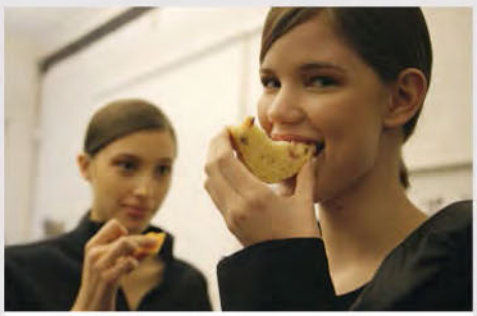
PHOTOGRAPH: DAVID SLIJPER


DOLCEGABBANA.IT
DOLCE & GABBANA



FASHION FORWARD

From the trends to the talking points, everything you need to know from all the shows



FOOD DIARIES

How the models keep going between shows, plus more healthy-eating inspiration



BEAUTY SECRETS

Bazaar goes backstage with the top hair and make-up artists to discover their tricks of the trade



FITNESS TIPS

For arms like Karlie's or legs as lithe as Gisele's – how to work out like a supermodel

NOW ONLINE AT

HARPERSBAZAAR.CO.UK

PHOTOGRAPHS: JASON LLOYD-EVANS, GETTY IMAGES, COURTESY OF INSTAGRAM/TRAINLIKEAVSANGEL


BOTTEGA VENETA
EXPLORE BOTTEGAVENETA.COM

THE NEW LIPSTICK



CHANEL

#ILOVECOCO

CHANEL.COM


rouge
COCO
I LOVE
COCO




MICHAELKORS.COM
MICHAEL KORS

BAZAAR AT YOUR FINGERTIPS

Subscribe to the digital edition of *Harper's Bazaar* and enjoy the perfect mix of breathtaking fashion, compelling features, authoritative beauty and dreamy travel whenever you want it



Google play | Available on the App Store | amazon.co.uk

Just download the free *Harper's Bazaar* app online, and purchase a digital version of the magazine to read on the go

Harper's BAZAAR

Published on 5 March

JUSTINE PICARDIE
Editor-in-chief

Creative director MARISSA BOURKE
Deputy editor SASHA SLATER
Design director JO GOODBY

Assistant to the editor TERESA FITZHERBERT

Managing editor CONNIE OSBORNE *Chief sub-editor* DOM PRICE
Associate editors SARA PARKER BOWLES, AJESH PATALAY
Assistant editor LUCY HALFHEAD
Senior contributing editors CHLOE LIMPKIN, TOM MACKLIN, HANNAH RIDLEY

FASHION
Fashion director AVRIL MAIR
Global fashion director CARINE ROITFELD
Executive fashion director EUGENIE HANMER
Executive fashion and jewellery director JULIE-ANNE DORFF
Style director-at-large LEITH CLARK
Senior contributing fashion editor MIRANDA ALMOND
Fashion production and bookings editor MEGAN McCLUSKIE
Junior fashion editor LINH LY
Senior fashion assistants EMMA SHAW, FLORRIE THOMAS, ANNA ROSA VITIELLO
Fashion assistants CHARLOTTE DAVEY, LUCY KEBBELL
Fashion intern TILLY WHEATING

FEATURES
Commissioning editor VIOLET HUDSON *Assistant features editor* HELENA LEE
Contributing features assistant EMMA ZACHARIA

BEAUTY AND HEALTH
Beauty director SOPHIE BLOOMFIELD
Beauty director-at-large NEWBY HANDS
Assistant beauty editor VICTORIA HALL
Contributing beauty assistant LIA MARTIN

ART
Art director JAY HESS
Photography editor RACHEL LOUISE BROWN
Picture editor LIZ PEARN
Art editor AMY GALVIN
Designers LEANNE ROBSON, EILIDH WILLIAMSON
Art co-ordinator ALBY BAILEY
Picture assistant BROOKE MACE

COPY
Deputy chief sub-editor MELANIE LAW
Sub-editor and online travel writer CAROLINE LEWIS
Sub-editor KATE KELLEY
Contributing sub-editor ROBIN WILKS

WEBSITE
Online editor SARAH KARMALI
Online assistant editor REBECCA COPE
Assistant content producer ROSIE REEVES
Contributing editor FRANCES WASEM

CONTRIBUTING EDITORS
SAM BAKER, HANNAH BETTS, SOPHIE ELMHIRST, AMANDA HARLECH, GIANLUCA LONGO, JULIE MYERSON, ANDREW O'HAGAN, CAROLINE ROUX, LYDIA SLATER, MARTHA WARD

CONTRIBUTING PHOTOGRAPHERS
TOM ALLEN, DAVID BAILEY, HENRY BOURNE, JULIAN BROAD, REGAN CAMERON, LIZ COLLINS, HARRY CORY WRIGHT, VICTOR DEMARCHELIER, FRANÇOIS DISCHINGER, PAMELA HANSON, ERIK MADIGAN HECK, ALEXI LUBOMIRSKI, MARY McCARTNEY, TRENT McGINN, JEAN BAPTISTE MONDINO, BILL PHELPS, MARK SELIGER, DAVID SLIJPER, BEN WELLER, YELENA YEMCHUK, PAUL ZAK

INTERNATIONAL EDITIONS
ARABIA, ARGENTINA, AUSTRALIA, BRAZIL, BULGARIA, CHILE, CHINA, CZECH REPUBLIC, GERMANY, GREECE, HONG KONG, INDIA, INDONESIA, JAPAN, KAZAKHSTAN, KOREA, LATIN AMERICA, MALAYSIA, NETHERLANDS, POLAND, ROMANIA, RUSSIA, SERBIA, SINGAPORE, SPAIN, TAIWAN, THAILAND, TURKEY, UKRAINE, UNITED STATES, VIETNAM

Harper's Bazaar ISSN 0141-0547 is published monthly (12 times a year) by Hearst UK c/o USACAN Media Distr. Srv. Corp. at 26 Power Dam Way Suite S1–S3, Plattsburgh, NY 12901. Periodicals postage paid at Plattsburgh, NY. POSTMASTER: send address changes to Harper's Bazaar c/o Express Mag, PO Box 2769, Plattsburgh, NY 12901-0239.

Harper's Bazaar is distributed by Condé Nast and National Magazine Distributors Limited (COMAG), Tavistock Road, West Drayton, Middlesex UB7 7QE (01895 433600; fax: 01895 433602). Managing director: Mike Mirams. Sole agents for Australia and New Zealand: Gordon & Gotch (Australasia) Ltd. Agents for South Africa: Central News Agency Ltd.

Copyright © Hearst Magazines UK, April 2015, Issue No 4/15.

We regret that any free gifts, supplements, books or other items included with the magazine when it is sold in the UK are not available with copies purchased outside the UK.

BOUCHERON

PARIS



QUATRE RINGS

boucheron.com

FIRST JEWELLER OF THE PLACE VENDÔME*

*In 1893, Frédéric Boucheron is the first of the great contemporary jewellers to open a Boutique on the Place Vendôme

calvinklein.com

Harvey Nichols, London
LN-CC, London




Marchon U.K. tel: 0800 72 20 20 Style CK7993S
Calvin Klein
collection



Harper's BAZAAR

MERIBETH PARKER
Group publishing director

Publisher JACQUELINE EUWE

Associate publisher ANTONIA WIGAN
Group client partnership director GENNA CALDER
Head of fashion SINDY WALKER
Luxury goods manager MADELEINE WILSON
Group client managers GABI JENNINGS, HILBRE STAFFORD, LAURA STUBBEN
Group client executives CLARE RUSSELL, ANNA SMILES
Advertising manager EMILY HOPCROFT
Senior account manager OLIVIA BANGHAM
Account manager NATASHA INGHAM
Advertising business manager PAULA CROGGON
Regional sales director KEELY McINTOSH
Business development manager DANIELLE SEWELL
Italian and Swiss agent SAMANTHA DI CLEMENTE
Director, Hearst Magazines Direct CAMERON DUNN
Art director, promotions TANJA RUSI
Art editor, promotions LEO GODDARD
Project manager CAMILLA WESTON
Retail development director JO GLYNN-SMITH
Group digital manager TILLY BULL
Commercial editor ISLA CUNNINGHAM
Hearst Luxury, Marketing director JILL RUDNICK
Hearst Luxury, Head of experience RACHEL WOOD
Production director JOHN HUGHES
Production manager JOANNE KEOGH
Advertising production controller PAUL TAYLOR
Circulation and marketing director REID HOLLAND
Head of newstrade marketing JENNIFER SMITH
Head of customer marketing CLAIRE RIDDLE
Head of digital marketing SEEMA KUMARI
Digital communications manager ALEXANDRA ANNUNZIATO
Circulation manager BIANCA LLOYD-KING
Group customer marketing manager JUSTINE BOUCHER
Customer marketing manager – loyalty and retention NATASHA BARTMAN
Customer marketing manager – acquisition SHIVONNE GOONAWARDANA

HEARST MAGAZINES UK
Chief executive officer ANNA JONES
Chief financial officer JIMMY WEIR
Managing director, brands MICHAEL ROWLEY
Editorial development director IAN BIRCH
New business development director SHARON DOUGLAS
Human resources director SURINDER SIMMONS
Digital sales director STEPHEN EDWARDS

Hearst Magazines UK, the trading name of the National Magazine Company Ltd, 72 Broadwick Street, London W1F 9EP (www.hearst.co.uk; www.harpersbazaar.co.uk)

HEARST MAGAZINES INTERNATIONAL
President/chief executive officer DUNCAN EDWARDS
Senior vice-president/chief financial officer/general manager SIMON HORNE
Senior vice-president/director of licensing and business development GAUTAM RANJI
Senior vice-president/international publishing director JEANNETTE CHANG
Senior vice-president/editorial director KIM ST CLAIR BODDEN
Executive creative director/international branding PETER YATES
Fashion and entertainment director KRISTEN INGERSOLL
Executive editor ELEONORE MARCHAND
International editions editor BRUNI PADILLA

Talk to us on Twitter @BazaarUK

For existing subscription enquiries, changes of address and back-issue orders for Harper's Bazaar, please ring our enquiry line on 0844 848 5203, email qualitymagazines@subscription.co.uk, or write to Harper's Bazaar, Hearst Magazines UK, Tower House, Sovereign Park, Lathkill Street, Market Harborough, Leicestershire LE16 9EF. Please quote your subscription number in all correspondence. For new and renewal orders, please ring 0844 848 1601* or visit www.qualitymagazines.co.uk. Phone lines are open weekdays, 8am–9.30pm; Saturdays, 8am–4pm. *BT landline calls to 0844 numbers will cost no more than 5p a minute; calls from mobiles and other networks usually cost more.*

Printed by Polestar Bicester, Chaucer Business Park, Launton Road, Bicester OX26 4QZ. *Harper's Bazaar is fully protected by copyright, and nothing may be reprinted wholly or in part without permission.*

HEARST MAGAZINES UK ENVIRONMENTAL STATEMENT
All paper used to make this magazine is from sustainable sources in Scandinavia, and we encourage our suppliers to join an accredited green scheme. Magazines are now fully recyclable. By recycling magazines, you can help to reduce waste and add to the 5.5 million tonnes of paper already recycled by the UK paper industry each year. Before you recycle your magazine, please ensure that you remove all plastic wrapping, free gifts and samples. If you are unable to participate in a recycling scheme, then why not pass your magazine on to a local hospital or charity?





#BALLYSOMMET 00 800 1851 1851
SWISS DESIGN SINCE 1851
BALLY.COM

BALLY



203 4505 803 - SHOP VERSACE.COM

MADONNA FOR

VERSACE



THE NEW SPIRIT OF FASHION





Above: cover star Margot Robbie (page 164). Far left: a Dior look from 'Once upon a time' (page 176)

There has always been an authoritarian breed of fashion commentators who will declare at the start of a season that long skirts are in or out, and pink is the new black (or vice versa). But this rigid attitude becomes difficult to maintain in an era such as ours, when fashion is far more eclectic, offering choices rather than diktats; which is why *Bazaar*'s latest issue includes a glorious array of suggestions, instead of hard and fast rules.

That sense of creative freedom should, I think, be at the heart of *Bazaar*; indeed, whenever I feel overly constrained by the fashion industry, I remind myself of Diana Vreeland's wonderfully eccentric 'Why Don't You?' columns, that characterised the tone of the magazine from the late 1930s onwards. 'Why don't you wear a bowler?' she asked in her first column, in the March 1936 issue of *Bazaar*. 'Buy a transparent evening coat? Or bright flannel gloves?' Nearly 70 years later, Raf Simons showed transparent coats at the S/S 15 Dior couture show, and although we have no bowler hats or flannel gloves in this issue, we do have an abundance of ideas of what you might like to wear, from little white cotton dresses to black tuxedo evening jackets.



We also have a lively interview with our feisty cover star, Margot Robbie (page 164), who was cast in *The Wolf of Wall Street* after some unexpected improvisation in her audition



Right: Don McCullin with Alexander McQueen (page 224). Far right: 'Easy pieces' (page 144)

PHOTOGRAPHS: DAVID SLIJPER, ERIK MADIGAN HECK, DON McCULLIN, PAUL ZAK, BENJAMIN VNUK

EDITOR'S LETTER



Above: 'Café noir' (page 210). Right: a Gucci look in 'Sea breeze' (page 198)

(slapping Leonardo DiCaprio in the face, so hard that she worried she might be sued). Elsewhere in the issue, we feature Olivier Rousteing, the young creative director of Balmain, who has shaken up the old-world conventions of Paris fashion with his irreverent take on 21st-century celebrity and social media (page 210). We also have a thoughtful interview with one of my favourite contemporary novelists, Polly Samson (page 240); and republish Don McCullin's wonderful portraits of Alexander McQueen for *Bazaar*, alongside a revealing conversation between the designer and the photographer, who shared East End roots and boundless imagination (page 224).

As always in *Bazaar*, with its heritage of commissioning the best and brightest authors and artists – from Virginia Woolf to Tracey Emin – we move beyond the rigid boundaries of journalism, with literary memoirs in our travel section (page 274), and a story on the recipes of Jackson Pollock (page 155). These leaps of imagination are true to the spirit of *Bazaar*, with its continuing commitment to look at the world around us in unexpected ways. To quote Diana Vreeland again: 'I don't go to see a great play, I go to see a great interpretation. Everything is interpretation.'

In an age of endless bombardment of information, gossip, babble, white noise, many of us yearn for something different, something more sophisticated and thoughtful. Here's hoping you will find such treasures to cherish in *Harper's Bazaar*…



Justine Picardie

PS: Download your digital edition as well as previous articles from Harper's Bazaar at http://itunes.com/apps/harpersbazaaruk.

EDITOR'S PICKS

I've always preferred wearing subtle blush tones to a Schiaparelli shocking pink, particularly in a British springtime; mix with a soft dove-grey dress, rose gold, a hint of silver, and – if at all possible – a diamond or two... This month, these are a few of my favourite things.



£149 **Marks & Spencer**



£1,100 **Anya Hindmarch**



£1,750 **Dior Joaillerie**



£2,650 **Longines**



£330 **MaxMara** at Harrods

£14,500 **Dior Joaillerie**



£375 **Jimmy Choo**

PHOTOGRAPHS: DAVID SLIJPER, VINCENT PETERS, GRAHAM WALSER/HEARST STUDIOS. SEE STOCKISTS FOR DETAILS


FLÂNEUR FOREVER
HERMÈS
PARIS


Publicis ElNous


FLÂNEUR FOREVER
HERMÈS
PARIS
For all enquiries:
020 7499 8856
Hermes.com



120 MOUNT STREET W1K3NN LONDON T. 44 (0) 20 3441 0965
2 FULHAM ROAD SW3 6RL LONDON T. 44 (0) 20 7581 3031



SEVILLA QATAR BUENOS AIRES BEIRUT MALLORCA SAN FRANCISCO PORTO RIO DE JANEIRO

CH

CAROLINA HERRERA

CONTRIBUTORS



Jill Dawson

Dawson is an award-winning author of eight novels; her latest, *The Tell-Tale Heart* (£8.99, Sceptre), was nominated for the Folio Prize. In this issue she traces the surprising links between Rupert Brooke and Tahiti (page 262). She lives in an eco-house designed by her husband in the Cambridgeshire Fens and is the director of the Gold Dust mentoring scheme, which brings new and established writers together.

Your favourite piece of jewellery 'A beautiful necklace shaped like a little bird, with rubies for eyes.'

The nicest letter you've ever received 'A card from Hilary Mantel. It's on my desk.'

A British spring is... 'the gorgeous, haunting, sexy smell of hyacinths.'





Sarah Hall

Born in Cumbria, Hall now lives in Norfolk. On page 274, she recalls a romantic tryst in wintry Vienna. She has been shortlisted for the Man Booker Prize and in 2013 was included on the *Granta* list of the 20 best young writers. Her latest novel, *The Wolf Border* (£17.99, Faber & Faber), is out on 26 March.

Your favourite piece of jewellery 'An Alex Monroe "meadow-grass" ring – the first piece of jewellery my fiancé gave me.'

What are you proudest of? 'My daughter, my parents, my work and my beau.'

A British spring is... 'rain. But I love rain.'

Roza de la Cruz

The jewellery designer (right) opens the doors to her stylish, art-filled London home on page 115. Born in Madrid, De la Cruz studied at Columbia Law School before becoming an attorney, all the while working on design projects in her spare time. In 2000 she moved to London and began to design jewellery. Her delicate pieces are inspired by the art in her childhood home.

Your favourite piece of jewellery 'I love wearing our Smile charm necklace on the beach.'

The box set that saw you through winter 'Nordic thrillers are great – *The Bridge* was my favourite.'

The last book you loved 'I was engrossed by the page-turning spy thriller *I Am Pilgrim* by Terry Hayes. It's a perfect beach read.'

Tilda Lindstam

Who better to showcase spring's dreamy white looks on page 198 than the Swedish-born model? Lindstam (left), who now lives in New York, walked more catwalks than any other woman during the A/W 13 season and has starred in campaigns for 3.1 Phillip Lim, Chloé and Valentino.

What are you proudest of? 'I am a jigsaw-puzzle master.'

The last book you loved '*American Psycho* by Bret Easton Ellis. I just read it for the second time and it was even better than the first.'

A British spring is... 'best enjoyed in a classic trenchcoat.'

PHOTOGRAPHS: DAVID SLUPER, OLIVER HOLMS, COURTESY OF JILL DAWSON AND SARAH HALL





IMPERIALE

Chopard





BRIGITTE

GERARD DAREL

Saint-Germain-des-Prés
PARIS

gerarddarel.com



JIMMY CHOO



WATCH THE FILM AT JIMMYCHOO.COM

Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906



Visit our online boutique at vancleefarpels.com - +44 20 7108 6210



Between the Finger Ring
Graceful *Cosmos*
Ring, pink gold,
mother-of-pearl and diamonds.

Harper's BAZAAR VIP

Private views, opening nights, exclusive visits, hidden gems... be part of the *Bazaar* world



V&A McQueen exclusive

Your chance to see the sell-out exhibition

Join *Bazaar*'s editor-in-chief Justine Picardie on 26 May for an exclusive discussion with senior curator Claire Wilcox on the 'Alexander McQueen: Savage Beauty' exhibition. We are thrilled to offer our readers a private view of the V&A's spring blockbuster, which presents the late designer's visionary body of work with the dramatic staging and sense of spectacle synonymous with his catwalk shows. Tickets cost £45, including a Nyetimber reception, a private view, a 12-month *Bazaar* subscription, a V&A shop discount and a goodie bag.

Ticket price includes a 12-month subscription to BAZAAR

FOR MORE INFORMATION AND TO BOOK, VISIT

HARPERSBAZAAR.CO.UK/VIPEVENTS

'ALEXANDER McQUEEN: SAVAGE BEAUTY', IN PARTNERSHIP WITH SWAROVSKI, SUPPORTED BY AMERICAN EXPRESS, WITH THANKS TO MAC COSMETICS AND MADE POSSIBLE WITH THE COOPERATION OF ALEXANDER McQUEEN, RUNS FROM 14 MARCH TO 19 JULY. WWW.VAM.AC.UK/SAVAGEBEAUTY



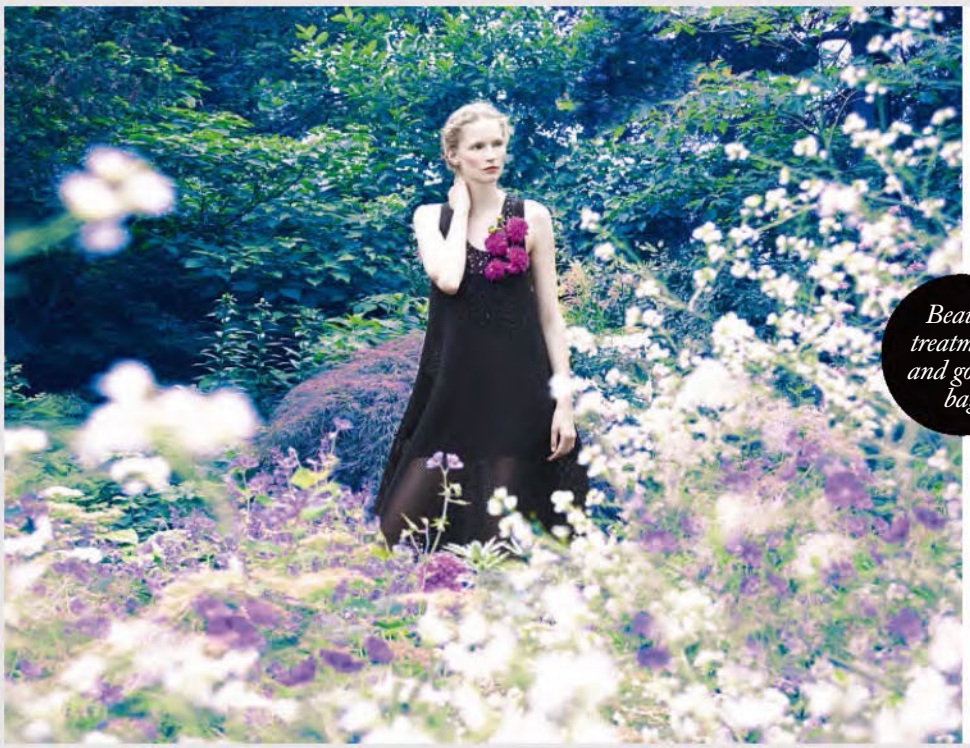
DAKS

LONDON

10 OLD BOND STREET, DAKS.COM

Harper's BAZAAR VIP

Private views, opening nights, exclusive visits, hidden gems... be part of the *Bazaar* world



Beauty treatments and goodie bag

L'Occitane & the Chelsea Flower Show

Visit the Covent Garden L'Occitane store on 13 May to see *Bazaar* editor-in-chief Justine Picardie in conversation with L'Occitane's Chelsea Flower Show designer James Basson about his plans for this year's L'Occitane garden at the show, to be held on 19 to 23 May.

Tickets to the event cost £40, including a Nyetimber reception, goodie bags worth £50, entry to a raffle to win two tickets to the Chelsea Flower Show and beauty treatments to be enjoyed on the night, including hand massages and skincare consultations.



Play tickets and drinks reception

THE PLAY'S THE THING

Join our gala night on 26 March to launch the Hampstead Theatre's Page to Stage festival, with a performance of *Stevie*, Hugh Whitemore's play about poet Stevie Smith, starring Zoë Wanamaker, and a pre-show conversation with *Bazaar* editor-in-chief Justine Picardie. Tickets cost £45, including a *Bazaar* subscription and a Nyetimber reception.



Authors' talk

LITERARY TALK

As part of the Folio Prize Fiction Festival, *Bazaar* editor-in-chief Justine Picardie will speak on the topic of 'Endings' on 22 March, alongside Joe Dunthorne, Jon McGregor and Suzi Feay at the British Library. It marks the end of a weekend of storytelling, including discussions on desire, betrayal, conflict, wit and inheritance. Tickets cost £20, and include a *Bazaar* subscription.



Book and gift included

Q&A WITH POLLY SAMSON

Launching our new *Bazaar* Books series, the author Polly Samson talks to our editor-in-chief Justine Picardie in London on 19 March about her latest work of fiction, *The Kindness*. Tickets to the event cost £40, including a copy of Samson's book, a Nyetimber reception, a sweet treat and a *Bazaar* subscription.

Prices include a 12-month subscription to BAZAAR

FOR MORE INFORMATION AND TO BOOK, VISIT

HARPERSBAZAAR.CO.UK/VIPEVENTS

PHOTOGRAPHS: ERIK MADIGAN HECK, COURTESY OF HAMPSTEAD THEATRE, LINDA BROWNLEE, SARAH LEE


MINI LILY BAG MULBERRY.COM
MULBERRY



MARINA RINALDI



WOMEN ARE BACK

MARINARINALDI.COM





J.CREW

REGENT STREET SLOANE SQUARE

BROMPTON CROSS MARYLEBONE HIGH STREET


DYLAN PENN
ERMANNO SCERVINO
198-199 Sloane Street London
shop.ermannoscervino.it

BAZAAR STYLE

Edited by AVRIL MAIR

10 THINGS WE LOVE

From Seventies suede to grown-up denim – prepare for a sleek yet simple April

Photographs by ROKAS DARULIS

Styled by LINH LY



1 THE UTILITY JACKET

'Oh no, not another utility jacket,' said no one, ever. Clever Hedi Slimane brings this classic bang up to date for S/S 15 at Saint Laurent.

Gabardine jacket, £1,945; cotton T-shirt, £335; jeans, £385, all **Saint Laurent by Hedi Slimane**

SEE STOCKISTS FOR DETAILS



2

THE SEVENTIES BAG

Probably not the most practical of purchases – but who can resist the season's buttery soft suede bag in a pale and interesting shade?

Suede calf-skin bag, £440 **Chloé**

3

THE LINEN SKIRT

Raw edges and rough fabrics are new must-haves. Elevate the artisanal with an elegant, feminine shape.

Silk jute skirt, £950 **Victoria Beckham**.
Cotton muslin shirt, £490 **Gucci**.
Leather sandals, £195 **Mulberry**

SEE STOCKISTS FOR DETAILS


ROBERTOCAVALLI.COM
roberto cavalli
Nicki Minaj
starring

4

THE SUEDE COAT

Can you avoid the Seventies this season? No. The wise haute hippie merely nods to the look in a supple suede trench, however.

Suede coat, £2,460 **Gucci**



5

WOODEN SANDALS

Yes, clogs are a trend – but a simple wooden-heeled sandal nails the fashion while remaining resolutely on the right side of elegance.

Leather sandals, £475 **Paul Smith**

ROKAS DARULIS ▶

SEE STOCKISTS FOR DETAILS

JOSEPH-FASHION.COM



JOSEPH

THE NAVY JACKET

Navy is our colour of the season and here's the perfect investment buy from Louis Vuitton. Nicolas Ghesquière does it again.

Mohair, wool and gabardine jacket, £1,935; polyamide top, £520, both **Louis Vuitton**



ROKAS DARULIS ▶

SEE STOCKISTS FOR DETAILS


+44 20 72459800 SHOP ONLINE AT ESCADA.COM
ESCADA



7

THE FINE DETAILS

Because when everything else is simple, sometimes you need a touch of luxury.

Calf-leather clutch, £765 **Alexander McQueen**. Gold and ceramic watch, £12,500 **Chanel**

8

THE OVERSIZE TROUSERS

Take a styling tip from Marc Jacobs and wear your slacks with button fastenings. Army or navy: the choice is yours.

Wool trousers, £1,170 **Marc Jacobs**. Cotton top, £17 **Intimissimi**. Patent heels, £530 **Manolo Blahnik**

SEE STOCKISTS FOR DETAILS



nancygonzalez.com

NANCY GONZALEZ

COLOMBIA NEW YORK

Harrods

NET-A-PORTER.COM



THE ARMY SHIRT

Never underestimate the appeal of a uniform, especially when remixed without any grungy undertones. Try a classic shirt in beige or khaki.

Cotton shirt, £790 **Ralph Lauren Collection**. Alligator leather and stainless steel watch, £6,400 **Jaeger-LeCoultre**

10 GROWN-UP DENIM

It's the fabric of the season: from dungarees and pinafore dresses to tried-and-tested boyfriend jeans, how you wear S/S denim is up to you… □

Jeans, £375 **Bally**. Suede and leather sandals, £575 **Gucci**

ROKAS DARULIS

SEE STOCKISTS FOR DETAILS. HAIR BY ROKU ROPPONGI AT SAINT LUKE, USING KÉRASTASE. MAKE-UP BY ARIEL YEH AT SAINT LUKE, USING TOM FORD BEAUTY. MANICURE BY SABRINA GAYLE AT LMC WORLDWIDE, USING CHANEL'S 2015 AND BODY EXCELLENCE HAND CREAM. STYLIST'S ASSISTANT: LUCY KEBBELL. MODEL: GRACE PLOWDEN AT MODELS 1



ELIE SAAB

L'EAU COUTURE



A JOURNEY THROUGH TIME – WITH RIMOWA

The 1920s marked the beginning of modern air travel and the golden age of Hollywood. In 1919, Hugo Junkers presented the world's first all-metal commercial aircraft. It was made using the aircraft aluminum alloy discovered by Alfred Wilm in 1906. In 1950, RIMOWA presented its suitcase with the unmistakable grooved design made of the same material – at the time, it was the lightest suitcase in the world. RIMOWA was a real pioneer in the sector, starting the trend for lightweight luggage back then.



www.rimowa.com



Isabel Marant's S/S 15 moodboard. Below: looks from the collection

MY MOODBOARD

Isabel Marant on the modern-art and African influences that shaped her S/S 15 show

A combination of contemporary art and West African culture inspired Isabel Marant's S/S 15 collection. The work of photographers such as Phyllis Galembo, whose images capture the masquerade and carnival characters of Ghana and Sierra Leone, among others, provided a starting point. 'I have always been fascinated by Galembo's book *Maske*, and wanted to translate it in a modern way,' says Marant. 'I quickly made the connection with the contemporary artists who inspired the prints in this collection.' Eduardo Chillida's abstract sculptures were behind the graphic monochrome prints, while Antoni Tàpies' textural paintings informed the restrained colour palette. It was the remarkable craftsmanship pictured in Galembo's photographs that influenced the textures of the collection, including raffia skirts and shell-beaded sandals. 'Flats were important in order to keep the nonchalance of the silhouette,' says the designer. 'I wanted to remain faithful to the Marant woman.' ANNA ROSA VITIELLO □



MOODBOARD COURTESY OF ISABEL MARANT. PHOTOGRAPHS: IMAXTREE, AC-COOPER.COM


INTRODUCING THE NEW FRAGRANCE
LOVE STORY
Chloé
Chloé
WWW.CHLOE.COM - #CHLOELOVESTORY



LONGCHAMP

PARIS

LE PLIAGE® HERITAGE

020 7493 8500 - © F.L.C. / ADAGP, PARIS, 2015 I © DB - ADAGP, PARIS 2015 I © MAMO



Sienna Miller, shot for Bazaar wearing Chloé. Right: Poppy Delevingne



£1,010 **Chanel**

Bracelet, £2,450 **Tiffany & Co**



£595 **Mulberry**



£7,800 **Longines**

£185 **Russell & Bromley**



Belt, £260 **Michael Kors**



£3,020 **Chanel**

£325 **Gucci** at Matches fashion.com

HOW TO WEAR

The 70s blouse

Add ruffles for a fresh take on modern romance

Never underestimate a classic: shirt dressing has once again reinvented itself and this time it comes bearing ruffles. Chloé's romantic lace blouse offers an easy, tasteful dip into the season's Seventies trend – simply pair with jeans and closed-toe sandals for a touch of polished bohemia. If you're a minimalist at heart, look to Chanel: its ruffled blouse mixes period frills with modern simplicity when teamed with navy pinstripe shorts and simple flats.



Alexa Chung

Try dressing down with denim



£610 **Chloé**



£1,770 **Saint Laurent by Hedi Slimane**



£825 **Alberta Ferretti**



£555 **Bottega Veneta**



Olivia Palermo



£210 **AG Jeans**



£212 **Giorgio Armani** at David Clulow

£675 **Lilly e Violetta**

PHOTOGRAPHS: DAVID SLIJPER, REX FEATURES, GETTY IMAGES, PACIFIC COAST NEWS, GRAHAM WALSER/HEARST STUDIOS. SEE STOCKISTS FOR DETAILS. COMPILED BY CHARLOTTE DAVEY



Miranda Kerr

Try unexpected options like a denim dress

£395 **Victoria Beckham** at Mytheresa.com

£445 **Tabitha Simmons**

£1,490 **Prada**

£2,395 **Bally**

£278 **Diane von Furstenberg**

£740 **Gucci**

£655 **Valentino**

£2,800 **Dior**

HOW TO WEAR

Smart denim

The utilitarian fabric gains layers of sophistication

If you previously reserved denim for dress-down days, it's time to reconsider. Designers have smartened up their act: think shift dresses, culottes, even super-sharp tailoring in this most simple of fabrics. The adventurous should consider doubling up with a denim jacket and trousers, as seen at Chloé, though a navy blazer worn over high-waist jeans at Louis Vuitton is just as convincing, if a little more conventional. Still unsure? Keep the look polished and you can't go far wrong.

£3,850 **Cartier**

£595 **Stella McCartney**

£1,440 **Gucci**

Brooch, £490 **Chanel**



Poppy Delevingne

Denim paired with white is always chic

£415 **Stella McCartney**

£600 **Manolo Blahnik**

PHOTOGRAPHS: DIMA HOHLOV, REX FEATURES, FLYNET, GRAHAM WALSER/HEARST STUDIOS. SEE STOCKISTS FOR DETAILS. COMPILED BY EMMA SHAW


MAC
VIVA
glam
THE FULL R.R.P. LESS V.A.T. FROM THE SALE OF VIVA GLAM LIPSTICK AND LIPGLASS GOES TOWARDS HELPING WOMEN, MEN AND CHILDREN EVERYWHERE AFFECTED BY HIV/AIDS.
MACCOSMETICS.CO.UK/VG



£179
Burberry

Dress, £12,315; belt, £650, both **Salvatore Ferragamo**

Earrings, £2,400 **Boodles**

Headband, £435 **Valentino Garavani**

£2,700
Georg Jensen

£2,635
Bottega Veneta

£2,420
Chloé

£390
Mulberry

Match the colours of your dress and coat

HOW TO WEAR

The summer coat

Light, luxurious and the perfect piece for surviving British weather

Unlikely though it sounds, what you need this summer is a new coat. Or, more specifically, a summer coat. Unconvinced? See the ever-elegant Caroline Sieber and Alexa Chung for proof. Think of this as an update on the classic trench. The secret is to keep it light, which means nudes and blushes in the softest fabrics. Try Bottega Veneta's full-length suede coat or Burberry's silk-sleeved version and add a hint of pastel – courtesy of your accessories.

£388
Maison Michel

From a selection **Hermès**

£1,150
Fendi

£14,500
Glashütte

£310
Stella McCartney

Keep your coat and dress hemlines the same length



£885
Saint Laurent by Hedi Slimane

£1,995
Burberry Prorsum

£575
Giorgio Armani

PHOTOGRAPHS: DIMA HOHLOV, GETTY IMAGES, AG-COOPER.COM, GRAHAM WALSER/HEARST STUDIOS. SEE STOCKISTS FOR DETAILS. COMPILED BY ANNA ROSA VITIELLO

JACOBCOHEN.IT



JACOB COHËN



From a selection **Harry Winston**

£210 **Boss**

Brooch, £405 **Chanel**

Bracelet, £5,499 **Ernest Jones**

£495 **Joseph**

£146 **Versace**



Sofia Sanchez de Betak

HOW TO WEAR

Cropped trousers

Tailor your summer looks to this useful new length

Hang up your palazzo pants and dust off your ankles – there's a new length in town. This season's cropped trousers are so versatile that you can build a summer wardrobe around them. The key is to balance proportions: at Hermès and Céline, they were worn under hip-length tunics for a relaxed, modern approach. Alternatively, try this new look with a fitted satin jacket, as at Christopher Kane, for an elegant evening option. Increase the glamour with an embellishment or two: Harry Winston's drop earrings are proof that diamonds really do go with everything.

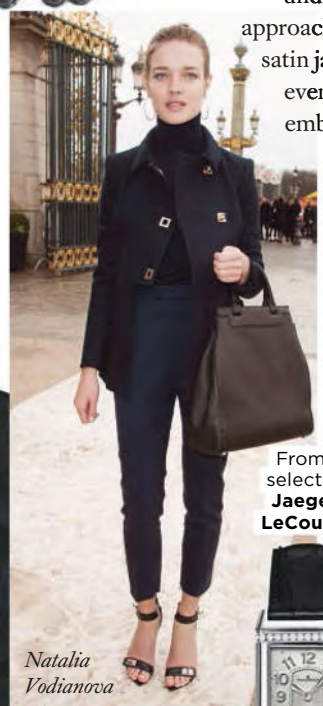
£525 **Sergio Rossi**

Bracelet, £305 **Chanel**

£800 **Calvin Klein**

Why not try the new kick flare?

£840 **Chloé**



Natalia Vodianova

From a selection **Jaeger-LeCoultre**

£920 **Hermès**



£655 **Michael Kors**

£995 **Jimmy Choo**



£1,070 **Bottega Veneta**

£1,495 **Christopher Kane**

PHOTOGRAPHS: IAN LEHNER, GETTY IMAGES, GRAHAM WALSER/HEARST STUDIOS. SEE STOCKISTS FOR DETAILS. COMPILED BY ANNA ROSA VITIELLO


LESCOPAINS.COM
Les Copains

£325
Tabitha Simmons

£390
Michael Kors

Ring, £910 **Pomellato**

£1,650
Bottega Veneta

£870
Michael Kors

Miroslava Duma

£1,200
Mulberry

£390
Michael Kors

£1,560
Brunello Cucinelli

HOW TO WEAR

The sleeveless jacket

Rework your wardrobe with one striking addition

Throw a sleeveless jacket over your shirt and jeans to transform instantly into the coolest person in your office, or wear with a silk cami and cigarette pants to revolutionise your evening look. Keep fabrics simple to avoid unnecessary volume; this piece should be a sleek, chic flourish.

£515
Manolo Blahnik

About £2,500
Céline

£180
MaxMara

£370
Louis Vuitton

£1,145
Saint Laurent by Hedi Slimane

£115
Isabel Marant
at Matches fashion.com

£145
'S MaxMara
at Matches fashion.com

Olivia Palermo

£377
La Perla

£1,440
Fendi

£525
Manolo Blahnik

PHOTOGRAPHS: LIZ COLLINS, REX FEATURES, JASON LLOYD-EVANS, GRAHAM WALSER/HEARST STUDIOS. SEE STOCKISTS FOR DETAILS. COMPILED BY EMMA SHAW



MANOLO BLAHNIK

www.manoloblahnik.com



Amal and George Clooney

£1,450
Brunello Cucinelli

Monochrome is always right

£1,380
Saint Laurent by Hedi Slimane

Bracelet, £5,700 **Bulgari**

£925
Victoria Beckham



£495
Jimmy Choo

PHOTOGRAPHS: JAN LEHNER, XPOSURE, DAVID M BENETT, GRAHAM WALSER/HEARST STUDIOS. SEE STOCKISTS FOR DETAILS. COMPILED BY CHARLOTTE DAVEY

HOW TO WEAR

The grown-up jumpsuit

The ultimate understatement

Effortless in its simplicity, the jumpsuit is an entire outfit in a single choice. Opt for daytime minimalism with a silk boilersuit from Joseph, or disregard eveningwear convention with a tailored look that still keeps things chic. Let your accessories stand out here; add strappy heels and a structured blazer for the evening, or witty touches, such as a clutch from Anya Hindmarch for day. □

£1,415
Versace

Think sleek and elegant for evening

£680
Kenzo

Earring (sold as pair), £380
Dior

£4,150
Bulgari

£495
Joseph

£640
Manolo Blahnik

£895
Anya Hindmarch

From a selection
Richard Mille



Kendall Jenner

£500
Manolo Blahnik



comptoirdescotonniers.co.uk

STUARTWEITZMAN.COM

STUART WEITZMAN






LEON MAX
MAXSTUDIO.COM





ATELIER SWAROVSKI
by
VIKTOR&ROLF



Rosa de la Cruz in the family-room of her London apartment, wearing her own Saint Laurent dress

MY LIFE, MY STYLE

Jewellery designer Rosa de la Cruz's artistic flair is reflected in her sophisticated Knightsbridge home

By LUCY HALFHEAD
Photographs by OLIVER HOLMS





Above: the children's bedroom. Below: a Beatriz Milhazes canvas

Rosa de la Cruz has been a resident of the same leafy Knightsbridge square, with its red-brick Victorian townhouses, for nearly 15 years. Originally tucked into a neat corner flat after moving to London from New York, she now lives with her four sons, Lorenzo, 18, Pietro, 16, Massimo, 12, and Giovanni, 10, in a second-floor apartment that stretches across the full width of two adjoining buildings.

Today, Chris Ofili watercolours adorn her bedroom, alongside a ceramic totem by Ettore Sottsass, the founder of the influential Memphis collective. Art runs through De la Cruz's veins: her parents are collectors in Florida. They opened their contemporary-art-filled mansion in Key Biscayne to the public ('My dad would receive people on a Sunday in his dressing gown,' she says), before building a five-storey museum in Miami's Design District.

That artistic gene is on display in her range of jewellery – necklaces, bracelets and earrings handcrafted in two Italian workshops, before the pavé is worked on in Hong Kong. They feature motifs, from feathers and stars to eyes and lips, and have become 'a talking point for everyone – from the supermarket cashier to the person you sit next to at a dinner'. Her clients include







Clockwise from left: Chris Ofili paintings and an Ettore Sottsass totem in the main bedroom. De la Cruz in the living-room, wearing jumper, from a selection, Balmain, and jeans, £180, AG Jeans. A Jeff Koons puppy

Kate Moss, Cara Delevingne and Natalia Vodianova. This year, the collection goes on sale at J Crew, and the brand is moving into the men's market with cufflinks and lapel pins.

Her apartment's 15-foot-high ceilings are ideal for displaying the 44-year-old Cuban's collection of artworks. 'New pieces don't just simply slip on to an empty wall,' she explains. 'It's a constantly evolving puzzle.' The decor is low-key with pure-white walls, walnut floors and Carrara-marble bathrooms. In the family-room there are monochrome pieces by the French sculptor George Jouve, and fresh white hydrangeas in a vase on the Christian Liaigre leather ottoman. 'I like simple lines,' explains De la Cruz. 'But there's a boldness to it.' Sottsass blocks in primary colours sit on the crystal-top cocktail tables by Luigi Caccia Dominioni, and the walls boast a Beatriz Milhazes canvas and Tracey Emin's *I Dream of Sleep*.



Even during her five-year stint as a lawyer, having graduated from Columbia Law School, her focus was art-related: she worked at the Guggenheim on the contract for the institution's Bilbao outpost.

Her legal background may also explain the order in her wardrobe – shelves piled high with luxurious knits, precisely folded and stacked in a spectrum of grey. She shops online and at stores including Matches, Browns, Joseph at Brompton Cross, Farfetch and Harrods. New-season Chanel, floaty skirts from Miu Miu, Isabel Marant jumpers and a Balmain shearling jacket hang alongside vintage Alaïa dresses, but she admits her style soulmate is Saint Laurent.

Following her second maternity leave, De la Cruz negotiated a four-day week, only to spend her day off in culinary school, honing her skills for today's oat cookies – her brood's favourite. She 'felt a fraud' as a lawyer, but her practicality remained very much in evidence when she moved to London. 'I counted how many people I wanted on the sofas during a party – 35 – and planned accordingly.' This involved a trip to Italy to order a bespoke





Left: a Christopher Wool painting. Below: crystal-top cocktail tables by Luigi Caccia Dominioni and Sottsass ceramics in the living-room. Left: Tracey Emin's 'I Dream of Sleep' in the family-room



shop online intimissimi.com
download MyIntimissimi app

London: 368/370 Oxford Street, 56 King's Road, Brent Cross, Westfield White City, Westfield Stratford, N1 Centre Islington

Mister sofa by Philippe Starck for Cassina.

It was during one of these shopping trips that she began designing jewellery. Soon, commissions from family and friends grew so overwhelming that she partnered with her friend Tierney Horne, a former fashion director at *Harper's Bazaar* and co-founder of J Crew, and her eponymous line was born. 'Working together is like a game of ping-pong,' De la Cruz says. 'It's fun and dynamic.'

It's impossible not to draw parallels between her designs and her artworks. Indeed, the smiley icon in her collection is mirrored by Nate Lowman's *Black Happy Ending* – a smile cut-out canvas that hangs in the family-room. 'With art, over time, some pieces grow on you and some don't, but it has to work as a whole. I've owned the Gary Hume for 10 years and I still love it. That's something you can't predict.' □



Above: in the living-room, wearing her own Saint Laurent jacket, shirt and shoes, and her own jeans. Below: her jewellery designs





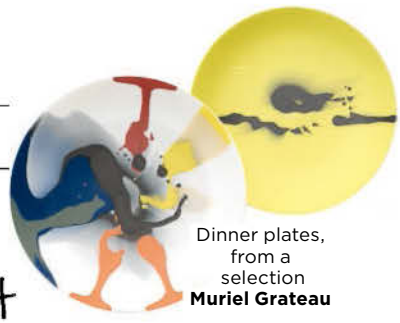


Above: a Chris Ofili work in the bedroom. Right: the family-room

ROSA'S WORLD



Gold and diamond bracelet, £905 **Rosa de la Cruz** at Browns



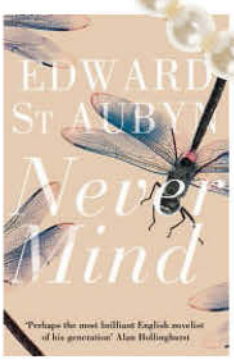
Dinner plates, from a selection **Muriel Grateau**

'My special Copic marker pens'



'The Rob Pruitt show at the De la Cruz collection in Miami'





Hair clips, £10.50 for two **J Crew**



'Sketching and illustrating are my favourite hobbies'



Detail Master Directional Fixing Spray, £22; Essence Absolue, £39.50, both **Shu Uemura**

STYLED BY ANNA ROSA VITIELLO. SEE STOCKISTS FOR DETAILS. HAIR AND MAKE-UP BY JANE BRADLEY AT LOVELY MANAGEMENT. PHOTOGRAPHS: COURTESY OF ROSA DE LA CRUZ; GRAHAM WALSER/HEARST STUDIOS



katespade.co.uk
covent garden 1-4 langley court, wc2 | *sloane square* 2 symons street, sw3
westfield london ariel way, w12

kate spade
NEW YORK

FARROW&BALL

CRAFTSMEN IN PAINT AND PAPER



DISCOVER OUR PAINTS AND PAPERS IN SHOWROOMS, STOCKISTS AND ONLINE

WWW.FARROW-BALL.COM

BAZAAR
ACCESSORIES
Edited by AVRIL MAIR

IN FINE FEATHER

A handbag to set your heart aflutter



From a selection
Fendi

Photographs by PAUL ZAK

Styled by FLORRIE THOMAS

SEE STOCKISTS FOR DETAILS

MY FAIR LADY

Subtle tones for sophisticated glamour



PHOTOGRAPHS: GRAHAM WALSER/HEARST STUDIO
SEE STOCKISTS FOR DETAILS



JAEGER.CO.UK

JAEGER

DEFINING BRITISH STYLE

Necklaces, from inside: £1,395; £1,610; £1,030, all **Bottega Veneta**

ENCHANTED ELEGANCE



Layer sky-blue and forest-green jewels for a fairy-tale flourish

PAUL ZAK ▶

SEE STOCKISTS FOR DETAILS



FABIANA FILIPPI

fabianafilippi.com

42, Conduit Street - London

FRESH AIR

Cool blues and pearl tones breathe life into classic styles

£1,770 **Saint Laurent by Hedi Slimane**

Necklace, £2,800 **Annoushka**

£2,190 **Fendi**

Bracelet, £415 **Lanvin**

£520 **Roger Vivier**

£1,495 **Giorgio Armani**

£395 **Jimmy Choo**

£3,150 **Louis Vuitton**

£550 **Christopher Kane**

£1,900 **Kiki McDonough**

About £1,265 **Nancy Gonzalez**

£395 **Alexander McQueen**

£1,040 **Michael Kors**

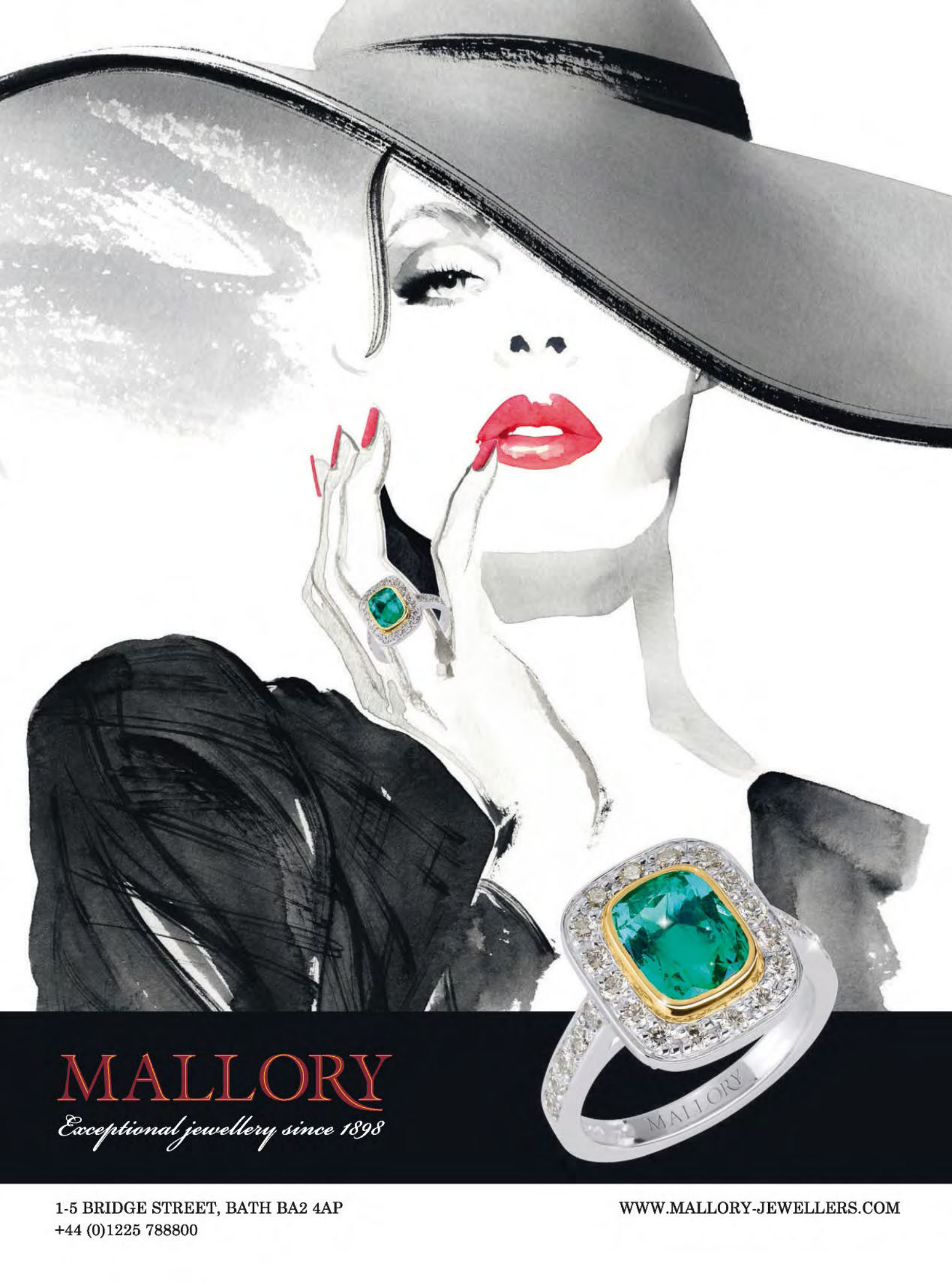
£555 **Bottega Veneta**

Cuff, £1,920 **Chanel**

£1,850 **Chanel**

Brooch, £295 **Prada**

PHOTOGRAPHS: GRAHAM WALSER/HEARST STUDIOS. SEE STOCKISTS FOR DETAILS



MALLORY

Exceptional jewellery since 1898

1-5 BRIDGE STREET, BATH BA2 4AP
+44 (0)1225 788800

WWW.MALLORY-JEWELLERS.COM

£420
Prada

STEP BACK IN TIME...

...in Prada's vintage-inspired brocade mules



SEE STOCKISTS FOR DETAILS

EXPERIENCE NEW

Ultimate Blends

The sleek restorer

UP TO 72 HOURS OF SUPER-SLEEK HAIR*
(SMOOTH EVEN IN DAMP BRITISH WEATHER)



TRANSFORM THE LOOK OF DRY, FRIZZY HAIR WITH OUR TAILOR-MADE BLEND ENRICHED WITH LUXURIOUS COCONUT OIL AND VELVETY COCOA BUTTER. SMOOTHES FRIZZ FOR A SUPER-SLEEK LOOK.

GARNIER

www.garnier.co.uk

TELL US WHAT YOU THINK ABOUT #ULTIMATEBLENDS

*instrumental test shampoo, conditioner and oil.

CANDY CRUSH

Chic sherbet delights to sweeten your day

£285 **Kate Spade**

£395 **Bally**

£195 **Hermès**

From a selection **Dior**

£317 **Oscar de la Renta** at Harrods

£295 **Monica Vinader**

Earring (sold as pair), £360 **Dior**

£3,480 **Hermès**

£1,830 **Bulgari**

£245 **Linda Farrow for Erdem**

Bangle, from a selection **Fendi**

£550 **Dior**

Ring, £3,200 **Annoushka**

£12,860 **Ralph Lauren Collection**

£1,095 **Alexander McQueen**

£3,300 **Dior**

£545 **Roger Vivier**

Bangle, £195 **Hermès**

PHOTOGRAPHS: GRAHAM WALSER/HEARST STUDIOS. SEE STOCKISTS FOR DETAILS


ANGEL
BEWARE OF ANGELS
Thierry Mugler
GEORGIA MAY JAGGER
DISCOVER YOUR FRAGRANCE AT MUGLER.COM
ALSO AVAILABLE IN REFILLABLE BOTTLES


Fine Jewellery by WILLIAM & SON
BY APPOINTMENT TO
HER MAJESTY THE QUEEN
GOLDSMITHS & SILVERSMITHS
WILLIAM & SON
LONDON
WILLIAM&SON
LONDON
10 MOUNT STREET W1 020 7493 8385 WILLIAMANDSON.COM

BAZAAR JEWELLERY

Edited by JULIE-ANNE DORFF



Audemars Piguet
All prices throughout, from a selection

SPRING TIME

The most beautiful watches of the new season

Photographs by PAUL ZAK
Styled by ANNA ROSA VITIELLO

SEE STOCKISTS FOR DETAILS. FLOWERS BY KITTY ARDEN (WWW.KITTYARDEN.COM)



Clockwise from left: **Breguet, Chanel Fine Jewellery, Patek Philippe, Piaget**

PAUL ZAK

SEE STOCKISTS FOR DETAILS. FLOWERS BY KITTY ARDEN (WWW.KITTYARDEN.COM)



THE GRAFF BUTTERFLY

GRAFF

THE MOST FABULOUS JEWELS IN THE WORLD

WWW.GRAFFDIAMONDS.COM



From left: **Graff Diamonds, Chopard, Bulgari**

PAUL ZAK

SEE STOCKISTS FOR DETAILS. FLOWERS BY KITTY ARDEN (WWW.KITTYARDEN.COM)



THE SEVEN CHAKRAS

Thomas Sabo

FINE JEWELLERY

18 carat gold, 925 Sterling Silver, selected gemstones and precious diamonds.
Exclusively available in our Flagship Stores – London · Zurich · Frankfurt · Stuttgart · Vienna

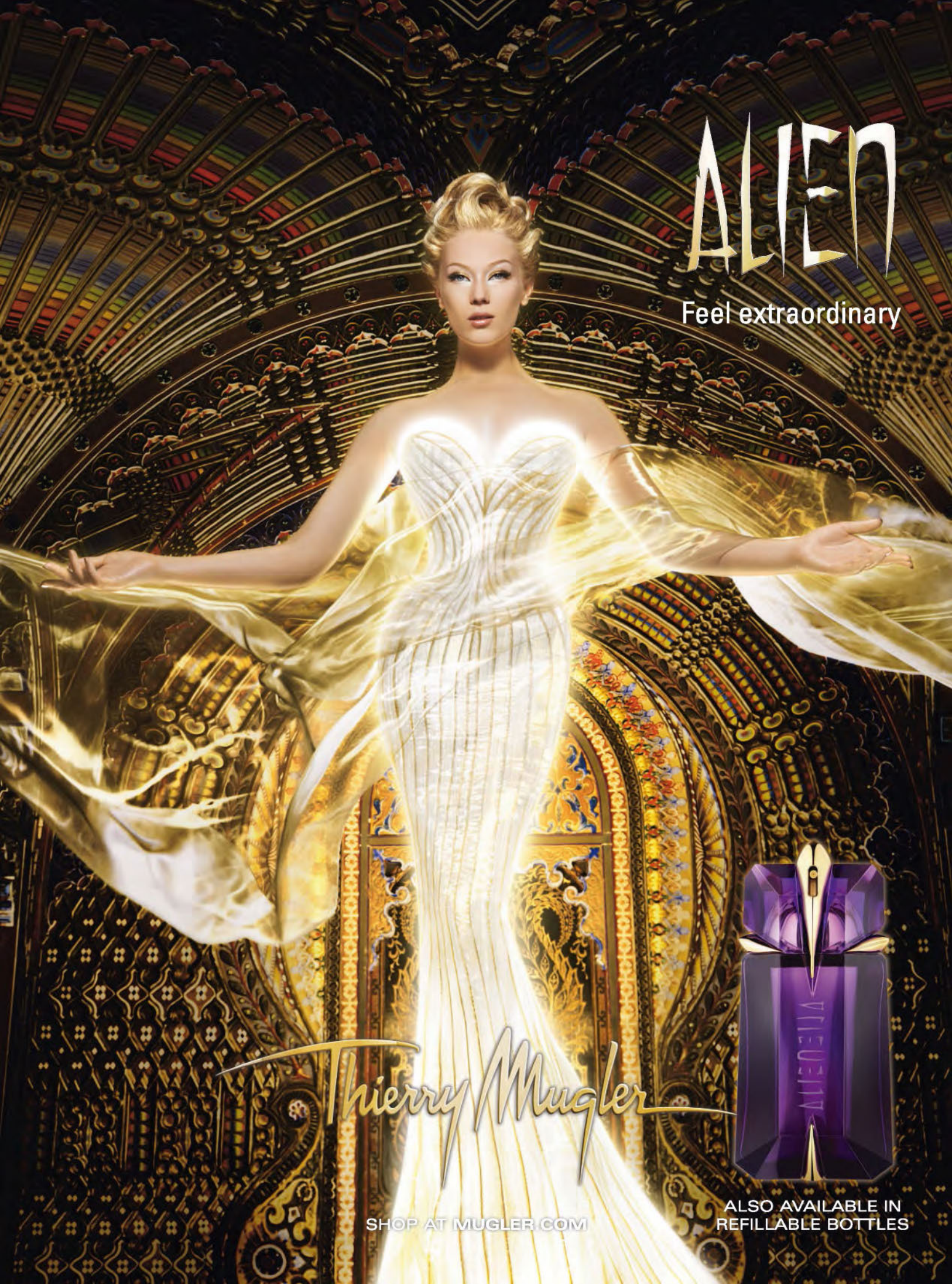
WWW.THOMASSABO.COM/FINEJEWELLERY



Clockwise from left: **De Beers, Cartier, Dior, De Grisogono, Van Cleef & Arpels**

PAUL ZAK

SEE STOCKISTS FOR DETAILS. FLOWERS BY KITTY ARDEN (WWW.KITTYARDEN.COM)


ALIEN
Feel extraordinary
Thierry Mugler
ALIEN
SHOP AT MUGLER.COM
ALSO AVAILABLE IN
REFILLABLE BOTTLES

WORK BOOK

JO GLYNN-SMITH edits the best clothes and accessories for the professional woman

£140 **Gerard Darel**

£2,745 **Fope**

£1,275 **Belstaff**

£998 **Tod's**

Fabric is very important when choosing a trench; a slightly heavier material is more flattering and less prone to creasing.



£450 **Hugo**

£185 **By Malene Birger**

A three-quarter-length trench works best over dresses and skirts.



£30 **Next**

£845 **William & Son**

£2,850 **Ralph Lauren**

£150 **Gerard Darel**

£5,270 **Fope**



A shorter-style trench is neat belted over a white shirt and slim-leg trousers.

£595 **Joseph**

IN THE WARDROBE: THE TRENCH

The trenchcoat appears in a number of collections this season. It's a cool, practical and timeless staple for the British spring. Invest in quality and you will reap the reward for years to come.

£45.50 **Marks & Spencer**

£1,800 **Salvatore Ferragamo**



£550 **Jimmy Choo**

Print dresses look stylish, in a Land Girls way, under a trench.

PHOTOGRAPHS: DIMA HOHLOV, JASON LLOYD-EVANS, GRAHAM WALSER/HEARST STUDIOS. SEE STOCKISTS FOR DETAILS


Africa / Arabian Gulf / Asia / Australasia / The Americas (Canada, South America, USA) / Caribbean & Mexico
Europe / Indian Ocean / Luxury Villas, Yachts & Private Islands / Luxury Cruise / Luxury Ski / Space Travel
Elegant Resorts
Exclusively Elegant Travel since 1988
Book with Elegant Resorts, the UK's leading luxury tour operator, for exclusive itineraries and experiences to the finest hotels and resorts, including Daios Cove Luxury Resort & Villas, Crete. This chic hilltop resort offers jaw-dropping views of the Mediterranean, stunning pools, a private cove and a sumptuous spa.
Stay 7 nights for 6, including complimentary half board in a Deluxe Sea View Room, economy flights, private transfers & UK lounge passes and receive up to €300 resort credit.
From £875 p.p. saving £920 per couple. Valid from 17 Apr-31 Oct 15 inclusive. Book by 31 Mar 15.
01244 897 506
elegantresorts.co.uk
YouTube
Elegant Resorts Ltd, registered office: Elegant House, Chester, CH4 9QE. ATOL protected 2885, ABTA V1712
DAIOS COVE
LUXURY RESORT & VILLAS
Daios Cove Luxury Resort & Villas, Crete



THIS PAGE: cotton jacket, £258; cotton shirt, £98, both J Crew. Cotton bra, £18, Intimissimi. Cotton skirt, £240, McQ. OPPOSITE: cotton and nylon coat, £895, DKNY. Cotton shirt, £209, T by Alexander Wang. Leather belt, £195, Jimmy Choo. Calf-leather sandals, £295, Church's. Right hand: silver ring, £225, Georg Jensen. Left hand: sterling silver ring, £110, Links of London



EASY PIECES

Chic white cotton: the effortlessly elegant look for spring

Photographs by BENJAMIN VNUK

Styled by VERITY PARKER



BENJAMIN VNUK

THIS PAGE: sleeveless linen jumpsuit, £990, Les Copains. Leather clutch, £125, Russell & Bromley. Canvas sandals, £375, Margaret Howell. OPPOSITE: cotton shirt, £99, Max Studio. Cotton mesh top, £14.99, H&M. Cotton bra, £18, Intimissimi. Jeans, £140, Gerard Darel. Sunglasses with strap, £240, Emporio Armani





THIS PAGE: suede trench, £970, Michael Michael Kors. Cotton shirt, £210, Boss. Silver ring, £225, Georg Jensen. OPPOSITE: stretch cotton coat, £645; plissé knit skirt, £125, both Joseph. Cotton shirt, £230, Equipment. From left: silver ring, £95, Georg Jensen. Sterling silver ring, £110, Links of London. Leather sandals, £186, Tara Jarmon



BENJAMIN VNUK





THIS PAGE: cotton mix coat, £385, Isabel Marant Etoile. Cotton top, £260, Emporio Armani. Linen trousers, £670, Y's by Yohji Yamamoto. Leather bag, £595; leather sandals, £245, both Coach. OPPOSITE: linen and cotton jacket, £389, Sandro. Cotton hooded top, £185, Marc by Marc Jacobs. Jeans, £179, Aries. See Stockists for details. Hair by Nao Kawakami at Saint Luke, using Moroccanoil. Make-up by Ciara O'Shea at LGA Management, using Chanel S 2015 and Body Excellence. Manicure by Rebecca Jade Wilson at Jed Root, using Ciaté. Model: Sibui Nazarenko at Next Model Management

BENJAMIN VNUK



BADA
ANTIQUES & FINE ART FAIR

18–24 MARCH

Duke of York Square, off Sloane Square,
London SW3 4LY, UK
Tel: +44 (0)20 7589 6108

To book a table at the Fair's Cellini restaurant by *Absolute Taste*, tel:
+44 (0)20 8870 5151

For the latest information, including recommended luxury hotels:
bada-antiques-fair.co.uk
+44 (0)20 7589 6108

THE FINEST ART & ANTIQUES FOR SALE



ACCESS ALL AREAS

Uncovering Lauren Bacall's private art collection; in the kitchen with Jackson Pollock; and a new film gives us an insider look at Dior

Lauren Bacall, circa 1950

PHOTOGRAPH: GETTY IMAGES



ART

SECRETS OF A STAR

Lauren Bacall's personal art collection, soon to be auctioned at Bonhams New York, gives a rare insight into the hidden life of an icon

By AJESH PATALAY

Towards the end of her life, Lauren Bacall became concerned with preserving her privacy. Who could blame her? Much of her story had been played out in public. She met her first husband, Humphrey Bogart, on the set of *To Have and Have Not* in 1943 and laid claim to his heart on camera, issuing instructions on how to whistle ('Put your lips together and… blow'). Even more remarkable was the way she landed the part: appearing on the March 1943 cover of *Bazaar*, where she caught the eye of Nancy Hawks, who then recommended her to her director husband Howard. A screen test followed.



When Bacall died last August, just shy of her 90th birthday, she left instructions with her children – Stephen and Leslie Bogart, and Sam Robards, her son from her second marriage to the actor Jason Robards – for letters, diaries and memorabilia to be kept private. But an upcoming auction of her estate at Bonhams New York has opened another door, shedding light on her little-known passion for art.

The Director of Bonhams, Jon King, who is overseeing the sale, got to know her extensive collection over five years on visits he made to her apartment in the Dakota building in New York to appraise works. At first, he recalls, their encounters would be formal, like meetings with the Queen. King would turn up, between two and three in the afternoon, and be shown to the library. 'All of a sudden,' King says, 'I would hear her dog Sophie barking and running down the hallway as Ms Bacall walked from one end of the apartment to the other. Then we would sit and talk, with her dog at her feet or on a pillow in her lap. It was time to leave when it got close to 6pm because that's when she watched the news.'

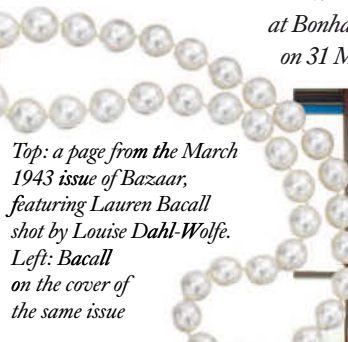
On their tours of the apartment, Bacall would ask him to point out pieces that might be sold. 'In the beginning, she tested me,' King says, 'about my knowledge, about how far she could push me. You really had to be on your toes.' As for his valuations, 'if a value wasn't as high as she thought it should be, she would make it known.

'With every piece there was a story,' King adds. Bacall's interest in African art had been sparked by her time spent on location with Bogart while he was filming *The African Queen*. As a young bride setting up home in Hollywood in the 1950s and a member of a circle that 'used interior designers and went antiquing all the time' as King puts it, Bacall had ample opportunity to develop an eye.

Later, she befriended figures such as David Hockney and the American sculptor Robert Graham because, in King's words, 'she wanted to get into the mind of creative artists'. This was especially true of Henry Moore, who she visited at his studio in Hertfordshire in 1976. 'When she first saw his sculptures,' says King, 'she realised right away that he was an artistic genius, and she wanted to understand how someone could create something so beautiful, so she got to know him very well.' A number of Moore bronzes from her collection are going under the hammer, although her favourite, *Working Model for Reclining Figure: Bone Skirt*, was sold (for more than a million dollars) last November. 'Every time she passed it, on a table near a window overlooking Central Park, she would caress its head,' King recalls.

The forthcoming auction includes memorabilia, such as a painting given to Bacall by Noel Coward and her monogrammed Louis Vuitton luggage. But most of the 700 lots are drawn from Bacall's prints, paintings, brass, pewter, majolica, fans, furniture and tribal art. 'I asked her why she had so many different types of things,' King says. 'She said every time you turned around, she wanted you to see something new.' □

The Lauren Bacall Collection will be sold at Bonhams New York (www.bonhams.com) on 31 March and 1 April.







Top: a page from the March 1943 issue of Bazaar, featuring Lauren Bacall shot by Louise Dahl-Wolfe. Left: Bacall on the cover of the same issue

Artworks in Bacall's New York home (and left). Above: her pearls

PHOTOGRAPHS: LOUISE DAHL-WOLFE © CENTER FOR CREATIVE PHOTOGRAPHY, THE UNIVERSITY OF ARIZONA FOUNDATION/DACS, 2015 AND COURTESY OF BONHAMS. © 2014 ROBYN LEA. © ASSOULINE PUBLISHING, GETTY IMAGES





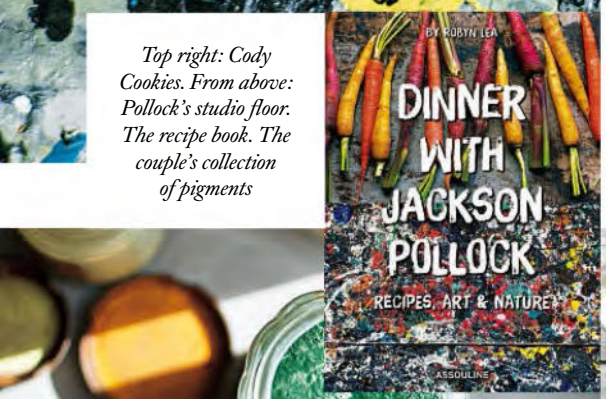
BOOKS

DRIP FED

In 1945, Jackson Pollock and his wife Lee Krasner moved to Springs, New York, and began hosting dinner parties for patrons such as Peggy Guggenheim, to promote his art; they soon became a culinary attraction. A new book reproduces the recipes they collected, together with snapshots of Pollock's art. Revealed is the couple's love of nature and the produce at their disposal: from the catch of the day to Long Island potatoes. Among the gems is a recipe for cherrystone clams with vermouth, penned on a prescription note from the doctor treating Pollock for alcoholism. HELENA LEE ☐

'Dinner with Jackson Pollock: Recipes, Art & Nature' by Robyn Lea (£31.95, Assouline.com) is published on 14 April.



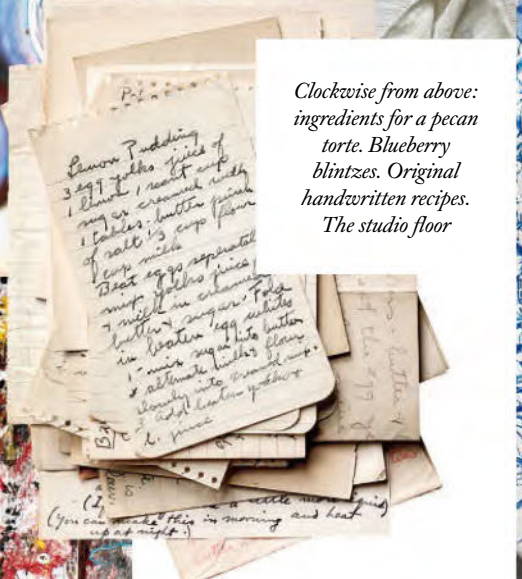


Top right: Cody Cookies. From above: Pollock's studio floor. The recipe book. The couple's collection of pigments









Clockwise from above: ingredients for a pecan torte. Blueberry blintzes. Original handwritten recipes. The studio floor

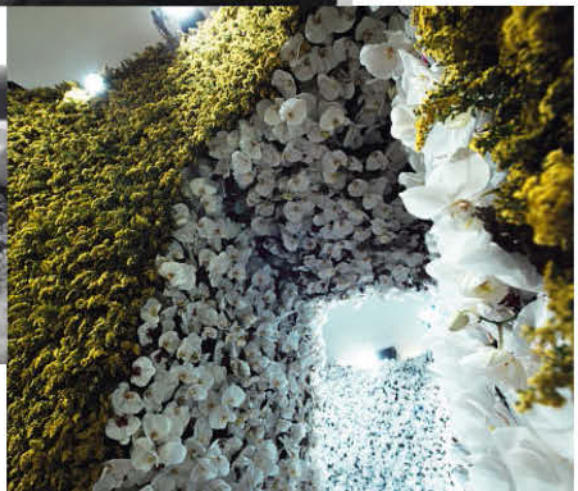


DOCUMENTARY

LIGHTS, CAMERA, PERFECTION







When Raf Simons, arch modernist, arrived at Dior, the behind-the-scenes drama was vividly captured on film

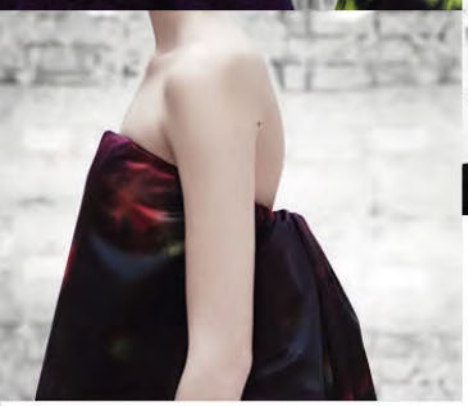
By AVRIL MAIR

Until April 2012, Raf Simons was known to the world as a menswear designer and a minimalist, political and provocative, committed to the codes of youth culture and avant-garde collaboration, even while working for Jil Sander. But all that changed when he was appointed artistic director at the house of Dior, one of the most high-profile and demanding roles in the multi-billion-pound fashion industry. Suddenly, unexpectedly, this quiet Belgian was thrust into the spotlight. Would he cope? And could he design a debut haute-couture collection in just two months when he'd never done it before?

This question is answered in *Dior and I*, a beautifully crafted and compelling film by Frédéric Tcheng (who collaborated on Matt Tyrnauer's *Valentino: The Last Emperor* in 2008 and was co-director of *Diana Vreeland: The Eye Has to Travel* in 2011), which follows the uncertain creative progress of a modernist at this most legendary of houses. 'Couture is new for me,' Simons admits as the Dior CEO Sidney









Toledano introduces him to the seamstresses and tailors who will interpret his vision. 'I want to have quite a radical approach in terms of modernising it.' A few minutes later, as the 30 Avenue Montaigne lift doors close behind him, the calm façade crumbles: 'Oh, fuck!'

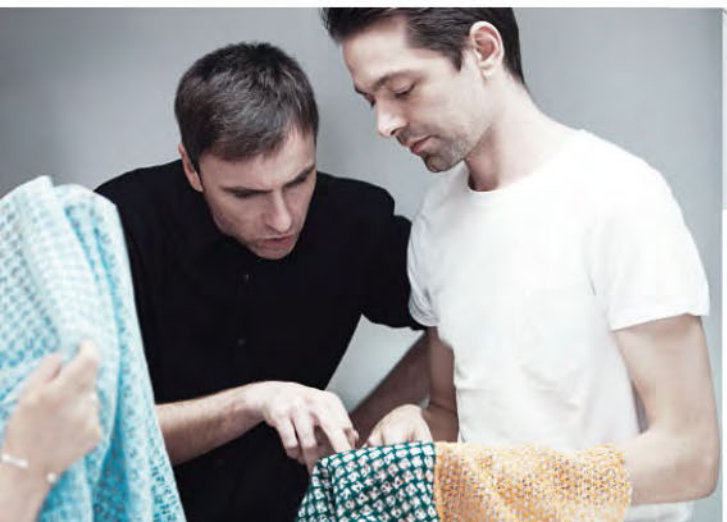
This tension between old and new – between legacy, identity and creative freedom – is at the heart of Tcheng's documentary, which conjures up Christian Dior himself via a voiceover of words from his memoir. The *petites mains* talk about the ghost that walks through their atelier at night ('It's Mr Dior checking our work'), while downstairs, Simons discusses turning paintings by Sterling Ruby into fabrics for a dress, heaped ashtrays and discarded Coke cans his permanent props.

The documentary ends as the models are still making their way round rooms lined with more than a million flowers, the collection receiving a standing ovation even while Raf Simons crumples into tears backstage with relief, pride and exhaustion. *Dior and I* is a film that pays homage to the creative process of haute couture and the dedicated teams who make these breathtaking clothes – but also to the efforts of an extraordinary designer. □

'Dior and I' (www.diormovie.com) is in cinemas from 27 March.







This page and opposite: Raf Simons' preparations for the Dior Haute Couture A/W 12 show, and looks from the collection

PHOTOGRAPHS: DIOR

INTERIORS

GREEN SHOOTS

Bring a touch of spring into your home with natural tones and florals

Edited by SOPHIE BLOOMFIELD

Playing cards, from a selection **Hermès**

Linen fabric, £126/m **Penny Morrison**

Mirror, £2,691 **Christopher Guy**

£2,616 **Christopher Guy**

Paint in Arsenic, £72 for 5 litres **Farrow & Ball**

Vase, £750 **Molly Hatch for the V&A**

£846 **Vaughan**

£924 each **Rubelli**

Wall light, £2,250 **Valerie Wade**

Wallpaper, about £116/roll **Trustworth**

£30 **Pentreath & Hall**

About £295 **Amanda Moffat**

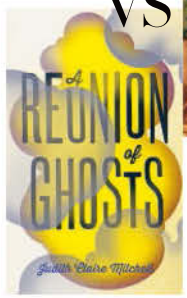
About £3,650 **1stdibs**

BOOKS

A NUMBERS GAME

The figure three has a mystical significance that lends itself to ghostly suspense

By SAM BAKER



VS



What is it about the power of three to tell a story? Three generations, three women, three friends; three, it seems, is the optimal number to build, if not the truth, then at least something resembling the whole picture. Three sides to any argument: one black, one white, one resolutely grey.

In the case of Judith Claire Mitchell's *A Reunion of Ghosts* (£14.99, Fourth Estate, published on 26 March), the three are sisters – Lady, Vee and Delph – who have been named after flowers. But these names bear little resemblance to the sisters, and are promptly found wanting, abbreviated or discarded. As the millennium approaches, the sisters are struggling with more than their misnomers; they are confronting the family's bleak legacy. For they are the fourth-generation descendants of a Nobel Prize-winning scientist, whose sins have been visited again and again on his unlucky relatives, who are doomed to commit suicide, each without leaving a note. The sisters' attempt to come to terms with the curse takes them back to Breslau in 1871, where the Franco-Prussian wars have ended and the small, motherless boy who will become their great-grandfather is learning that he has three father figures who must be obeyed: God, his actual father and Otto von Bismarck. Mordantly funny, this is just crying out for Wes Anderson to get his hands on it.

Three is also significant in Molly McGrann's *The Ladies of the House* (£12.99, Picador, out on 26 March). Joseph, Annetta and Rita, seemingly unconnected people, are found dead in the same house on the same day, one Hampstead summer. As it turns out, there is a bond between the three elderly people, stretching back into the last century, and the property in which they are found is significant to all of them for different reasons. McGrann's atmospheric prose draws us back into the dark origins of the building and the sinister figure connecting them. □





HOTELS

SUITE DREAMS



Pack your La Perla PJs for the Berkeley's pyjama party. The hotel's new package turns a guilty pleasure into an art form, with Benefit make-up, rom-coms, Häagen-Dazs and an initialled silk sleep mask. LUCY HALFHEAD

The Girls Night In package costs £630 B&B for two, with pool access (www.the-berkeley.co.uk).



MY CULTURAL LIFE

SHARLEEN SPITERI

First record bought '"Oliver's Army" by Elvis Costello & the Attractions.'
USP 'Never giving in.'
Favourite hour of day '10am, when I walk the dog. I enjoy the silence and the peace.'
Poem known by heart 'I have a certificate for reciting "The Sair Finger" by Walter Wingate, which my mother still has on her wall.'
Who would play you in a film 'Angelina Jolie, or Juliette Lewis because she knows how to hold a guitar and spit out lyrics.'
What makes you laugh? 'A friend's impression of men who think they still have their hair.'
Would appoint as culture secretary 'Tim Marlow.'
Signature dance 'I like a jig at a Scottish wedding. I also do a good Cliff Richard dip.'
Money or sex 'Sex.'
Dylan or Hendrix 'Dylan.'
Minimalist or maximalist 'Minimalist.'
Style icons 'Steve McQueen, Paul Newman, Lauren Hutton, Anne Bancroft, and Diane Keaton in all the Woody Allen movies.'
Favourite tipple 'Whisky: Glenmorangie.'
Audition piece 'I hold a note for a long time.'
Film wish you'd been in '*Doctor Zhivago*.'
Best piece of advice 'My mother told me, "Everything you have is yours to give, but you decide when to give it."'
Would like to meet 'Marvin Gaye.'
Worth staying in for 'The TV series *Scandal*. It's my Thursday night with my daughter.'
'People are surprised that I...' 'am quite girlie.'
'Success is...' 'sleeping through the night.'
'Genius is...' 'not knowing you're a genius.' □

Texas' album 'Texas 25' is out now.

PHOTOGRAPHS: CAMERA PRESS, GRAHAM WALSER/HEARST STUDIOS. SEE STOCKISTS FOR DETAILS



Below: the couturière Jeanne Lanvin dressing a model, photographed by Laure Albin Guillot

Lanvin sketch designs and pieces from the exhibition

EXHIBITION

READY FOR THE BALL

A new retrospective devoted to the couturière Jeanne Lanvin, founder of the oldest French fashion house still in operation, will go on show at the Palais Galliera in Paris (www.palaisgalliera.paris.fr) from 8 March.



BOOKS

A CENTURY OF STYLE

Twenty-five pieces that epitomise the past 100 years in fashion: that is the premise of a new book, *25 Dresses* (£30, Quadrille), conceived by William Banks-Blaney, the founder of the haute couture emporium WilliamVintage. Having sourced dresses for Kate Moss and Tilda Swinton among others, Banks-Blaney understands more than most that the finest dresses never go out of style. His survey of classics takes in Chanel's Ribbon dress, Courrèges's 1960s mini and the embellished designs pioneered by McQueen, mixing archive photography with fabric details of the creations themselves, and shining a light on a turbulent century at the same time.

BOOKS

DARK MATTER

A decade after his last novel, Kazuo Ishiguro is back with a mysterious and ambitious allegory

By ERICA WAGNER



It's striking to hear Kazuo Ishiguro say that if someone told him he wasn't allowed to write novels any more, well, he'd be fine with that. We're sitting in the front room of the north-London house he shares with his wife Lorna; their daughter, Naomi, is now 22 and has flown the nest. Several beautiful guitars adorn the space, for Ishiguro started his artistic life as a musician, not a writer – which perhaps makes his remark a little less surprising. 'If someone said to me, "You're not allowed to write novels any more, but you are allowed to make films, or do theatre," or something, I'd think, "Oh shit, I don't know much about the technicality of this, so I'd better get learning." But it wouldn't really distress me. I wouldn't feel that I had been silenced, that my voice had been taken away.'

And yet that voice is admired around the world. Ishiguro is part of a remarkable generation of novelists marked out by Granta's first 'Best of Young British Novelists' list in 1983, alongside Pat Barker, Ian McEwan and Salman Rushdie, to name a few. He had published one novel at that point, *A Pale View of Hills*; his second, *An Artist of the Floating World*, went on to win the Whitbread Novel Award and to be shortlisted for the Booker; in 1989, he'd take the Booker with *The Remains of the Day*, the novel that brought him global fame, after the film, starring Anthony Hopkins, was released in 1993.

Born in Nagasaki, Japan, Ishiguro came to Britain at the age of five. He studied at the University of Kent, and was one of the first students on the University of East Anglia's now-acclaimed MA in Creative Writing. Speaking to him today, it's clear that the drive which brought him to UEA is as powerful as it ever was: the desire to try something new, to do the very best he can. Why has a decade passed between his last novel, *Never Let Me Go*, and his latest, *The Buried Giant*? Because a first attempt, he says, went badly wrong – at least according to his first and most trusted reader, Lorna. He had a crack at it more than 10 years ago, 'and Lorna had a look at about 40 pages of it, and she said, "You can't do this." She said the idea is very good but it's dreadfully written'.

The Buried Giant is set during what are commonly called the Dark Ages in Britain, a near-mythic time after the Romans had gone but before the Saxons had really arrived; towards the end of the 5th century AD. Lorna was particularly dismissive, Ishiguro says, of his attempts to conjure the language of this period, and the way the characters spoke to each other. '"This cod Dark Ages stuff, it's laughable," she said to me.' It's pretty clear this was not an easy thing to hear. 'She told me that it wasn't just the odd scene; that I'd have to go back to square one.' And so he did.

But his hard work has paid off; *The Buried Giant* is a strange, remarkable book. On the surface it's the story of Axl and Beatrice, peasants, you'd probably call them, who set off on a quest in search of their lost son. But that's not all they've lost: they are living in a time when a 'mist' has settled over the land – a mist which seems to erase their society's collective memory. Whether this memory can be recovered, and how – and what might result from that recovery – is the central mystery of this haunting novel.

How societies remember and forget is a subject which has preoccupied him for years. 'Figures like Stevens the butler (in *The Remains of the Day*) became emblems of the society in a larger way. So I could have said that by exploring this individual and his dilemma, I'm also tackling what happens in British society. But this always left me slightly uneasy. I wasn't convinced it really worked like that; I always thought that it worked differently for individuals than for societies.'

At the time he began thinking about *The Buried Giant*, memories of the atrocities in Rwanda, the massacre in Srebrenica, were still fresh: 'How could people who were neighbours and friends just turn on each other and slaughter each other? The problem I had as a novelist is if I set a novel in Rwanda, I'd have to meticulously research what happened there – and I'd still get it wrong. But even if I got everything right, it's still going to be about that single event.'

Ishiguro is aware that his books, in fact all novels, now have a global audience; readers across the world will look for their own meanings. This is one of the reasons, perhaps, that he has welcomed the inclusion of Americans into the running for Man Booker Prize. He is charming and modest, and there is no sense of grandeur about him; but he will never stop wanting to see if he's got what it takes to be up against authors from across the Atlantic.

'I want to be in the ring with Jonathan Franzen, or whoever else is knocking around. I've gone to America, I've had to battle for my little place on *The New York Times* bestseller list – I've always felt these guys were my colleagues, or my rivals, or something. I've never made that distinction anyway, British or American. For me the change just felt very natural: oh good, we can have a big, big prize.' Will *The Buried Giant* be in with a chance? Surely – though its mystery is bound to make it divisive. But Ishiguro, it's clear, is as game as ever to fight for the prize. □

'The Buried Giant' by Kazuo Ishiguro (£20, Faber & Faber) is published on 3 March.

PHOTOGRAPHS: COLLECTION PALAIS GALLERIA/© KATERINA JEBB, 2014, © PATRIMOINE LANVIN, PATRIMOINE LANVIN © KATERINA JEBB, 2014, FRANCESCO GUIDICINI/CAMERA PRESS


TOWN&COUNTRY
Established. Authoritative. Iconic.
THE SPRING ISSUE, ON SALE NOW
A magazine that is woven into the fabric of British society.
168 years of unrivalled history in the US – and now in the UK.
www.townandcountrymag.co.uk
PHOTOGRAPH: REGAN CAMERON

APRIL 2015

Harper's BAZAAR

April's *Bazaar* brings the thrill of an encounter with Balmain's boy wonder Olivier Rousteing, the recollection of a poignant meeting between the war photographer Don McCullin and Alexander McQueen, and a revealing interview with the novelist Polly Samson. We celebrate Margot Robbie's unfettered glamour, and escape into English woodland and spring nights in Paris; a season of darkness and light, poised in fine balance

BLONDE AMBITION

Travelling from Australia's Gold Coast to the arms of Leonardo DiCaprio in *The Wolf of Wall Street*, Margot Robbie is the latest girl from nowhere to become a Hollywood star

BY ALEX BILMES

PHOTOGRAPHS BY DAVID SLIJPER

STYLED BY MIRANDA ALMOND





Margot Robbie wears silk dress, £3,225, Stella McCartney. Leather heels (just seen), £540, Manolo Blahnik



Silk and acetate dress, £1,495, Christopher Kane. White gold, diamond and pearl ring, from a selection, Chanel Fine Jewellery

DAVID SLIJPER

Kitty (Jean Harlow): 'Do you know that the guy said that machinery is going to take the place of every profession?'
Carlotta (Marie Dressler): 'Oh, my dear, that's something *you* need never worry about…'

– From *Dinner at Eight* (1933)

Jean Harlow was Hollywood's first 'blonde bombshell'. Not that there hadn't been fair-haired actresses in films before, all the way back to Clara Bow. But the star of *Platinum Blonde* was something else: 'a glowing white sexpot', according to the great lexicographer of cinema, David Thomson.

Finally a tragic figure, dead at 26, Harlow is by no means Thomson's favourite Hollywood blonde, nor Martin Scorsese's, though the latter gallantly chose Gwen Stefani to play her in *The Aviator*. Much more Thomson and Scorsese's speed is Carole Lombard, the smart, funny screwball star. Lombard died young too, but unlike poor Harlow, she was nobody's fool.

Neither, based on an afternoon and an evening spent in her company, is the very latest bombshell to detonate: Margot Robbie, a dazzling 24-year-old Australian who, in her breakthrough as Leonardo DiCaprio's trophy wife in Scorsese's priapic epic, *The Wolf of Wall Street*, as well as in her first lead role, opposite Will Smith in *Focus*, plays the archetypal blonde on the make: flinty, ambitious and sexually available.

I meet Robbie for lunch at the Ham Yard Hotel in central London. She arrives in a hurry – we'll soon learn she does everything in a hurry – in a vintage Rolling Stones singlet; ripped black jeans from Frame Denim; ankle boots from AllSaints; a Carven coat; and carrying a red Chanel bag.

One doesn't have to be a professional casting director to recognise that Robbie is as perfect a specimen of young womanhood as a film-maker could hope to find. With her honeyed skin, her megawatt eyes and her widescreen smile, it's almost as if she'd arrived pre-CGI'd, a Disney princess sprung to life. Were the makers of *Frozen* ever to consider a live-action version of their animated phenomenon (as if they aren't already), they could do worse than cast Robbie as Elsa, the vanilla-haired ice queen, so uniform are her features, so uncomplicated is her appeal.

As a lunch date Robbie is equally fit for purpose. She's sunny, lively, unpretentious – in a word, Australian – and obviously determined to extract the maximum enjoyment from any situation. But she's no pushover: as will become clear, Robbie is also driven, dedicated and resolute. There is grit behind the grin.

Robbie is a country girl from just outside the Gold Coast, a small city in southern Queensland. In this, too, she is part of a noble tradition: the girl from nowhere who becomes a star. The Gold Coast might as well be the moon as far as Hollywood is concerned, but then, so might Kansas City, Missouri, where Jean Harlow started out; or Fort Wayne, Indiana, home town of Carole Lombard. Or even, for that matter, Orange County, where before she was Madame de Tourvel and Catwoman, Michelle Pfeiffer was a supermarket checkout girl. Pfeiffer's breakout – her bombshell moment – was as Elvira, the junkie gangster's moll in Brian De Palma's *Scarface* (1983). She entered the movie, and the dream lives of moviegoers, in a glass elevator, sheathed in clinging aqua-blue, her back turned to us and to Al Pacino's lust-stunned hoodlum. Pfeiffer wasn't entirely unknown in 1983, but this is where she made her indelible mark.

Margot Robbie was not without experience when *The Wolf of Wall Street* was released, on Christmas Day 2013. She'd done three years on the daytime soap opera *Neighbours* and had had a role, too, as a runaway bride in *Pan Am*, a jet-age American TV drama – *Mad Men* at 30,000 feet – that was grounded after a single series. Plus she'd played posh totty, with a very serviceable English accent, in a Richard Curtis rom-com, *About Time*. But to most cinemagoers she was unknown when she breezed into Scorsese's bawdy satire of late-20th-century overconsumption.

> Robbie is no pushover; she is driven, dedicated and resolute. There is grit behind the grin

Robbie's character, Naomi Lapaglia, was described in the screenplay as 'the hottest blonde ever'. Along with 'every other actress in town', she sent in her video with no expectation that it would even be watched. It was Ellen Lewis, the eminent casting director and veteran Scorsese collaborator, who passed Robbie's video along to the director; Lewis it was who put Stefani into Jean Harlow's shoes for *The Aviator* and Cameron Diaz into Scorsese's *Gangs of New York*. When the call came for an audition, Robbie was in London. She remembers the date – 3 June 2012 – because it was the Queen's Diamond Jubilee weekend, and she'd been invited to join some fellow Aussies for a picnic: an all-day event that turned into an all-nighter.

Over to Robbie for what happened next: 'I get home at six in the morning to all these missed phone calls and my team is saying, "You are on a plane in a couple of hours to New York to read with Martin Scorsese and Leonardo DiCaprio." So: race to the airport, get to New York, go straight to see Ellen Lewis, she takes one look at me, I'm wearing jeans, flat boots, and she says, "No. Here's what you're going to do: SoHo's right there. Lots of stores. You're going to get a really tight, short dress and the highest pair of heels you can find."'



THIS PAGE: taffeta top, £595; matching skirt, £1,010, both Miu Miu. Satin, leather and mesh heels, £395, Bionda Castana. OPPOSITE: white embroidered silk mix top, £4,150, Balenciaga. From left: white gold and diamond ring, from a selection; white gold, diamond and pearl ring, £9,950, both Chanel Fine Jewellery

DAVID SLIJPER



Cut to the audition the following day. 'OK, so: big open room, video camera, Ellen Lewis is filming. Just me, Marty and Leo.' In the scene, Robbie's character and DiCaprio's character, the degenerate financier Jordan Belfort – the Wolf of the title – are on their first date. 'We get three lines into it and he says something and, subconsciously, I roll my eyes. And Leo's like, "What was *that* look for?" And I'm thinking, in my head: "That's not a line! Is he really asking me that? Should I explain?" And then I realise he's ad-libbing. I'm like, "Oh, shit. He's improvising! I need to improvise now!"

'So I'm failing miserably. And Leo's phenomenal. He's powerful. He can do his part and he can do your part at the same time with his eyes closed. I'm barely getting a word in. When I do it's not anything interesting – I just look pathetic.'

Next scene. The characters are now married, and mid-argument. Robbie again: 'In my head I was like, "You have literally 30 seconds left in this room and if you don't do something impressive nothing will ever come of it. It's a once-in-a-lifetime chance, just take it." And so I start screaming at him and he's yelling back at me. And he's really scary. I can barely keep up. And he ends it saying, "You should be happy to have a husband like me. Now get over here and kiss me." So I walk up really close to his face and then I'm like, "Maybe I *should* kiss him. When else am I ever going to get a chance to kiss Leo DiCaprio, ever?" But another part of my brain clicks and I just go, Whack! I hit him in the face. And then I scream, "Fuck you!" And that's not in the script *at all*. The room just went dead silent and I froze.

'I'm thinking, "You just hit Leonardo DiCaprio in the face. They're going to arrest you because that's assault. You're definitely never going to work again, that's for sure. They'll probably sue you as well in case there's a bruise on his face and he needs to film something else."

'And then all of a sudden Marty and Leo just burst out laughing. Marty says, "That was great!" Leo's like, "Hit me again!"'

A week later they called her back in and offered her the part. 'I walked out, got in the elevator, and did that silent stupid dance you do.' She was 22. The film changed her life. 'Totally. None of this would have happened without it. Or if it did, it would have taken another five years, 10 years.'

That last bit sounds speculative. But I suspect she fully believes she would have got here anyway, eventually, without Marty and Leo and Ellen Lewis and that panicked celebrity face-slap. The way she tells it, she never lacked for self-belief.

Maggot, as she is known by friends and family, is from fruit-farming stock on both sides, the third of four children – girl, boy, girl, boy – raised by a single mother, Sarie. Her childhood was spent shuttling between the mountains near the Gold Coast and a small country town, Dalby, where most of her extended family lives. It was, she says, a relatively simple life, rural and outdoorsy.

Sarie – the spitting image, I'm told, of her famous daughter – is a physiotherapist who worked with the elderly when her children were younger, and now does the same for disabled kids. ('Heart of gold,' says her daughter, whose most cherished accomplishment to date is the fact that, on her mother's 60th birthday last year, Robbie was able to pay off the mortgage on Sarie's house.)

Robbie's contact with her father, a former farm-owner, is, she says, limited. When I ask what qualities she shares with her dad she says: 'None. Nothing. I'm not like him at all.' It's the only time she seems reluctant to expand on a topic.

She studied drama at school but had no expectation that she would ever do it professionally. But when she was 16 – simultaneously cleaning houses, making sandwiches in Subway and working in a surf store to make ends meet – she was approached to act in a low-budget B movie, shooting nearby. She's embarrassed, now, about this and another one – she says she's never seen either and doesn't think they were even released – but they were her start. She found an agent, auditioned for a TV show and, at 17, found herself for the first time in Melbourne, friendless and all but penniless, sleeping on the couch of a 'scary-looking dude' called Mark who turned out to be 'the loveliest person in the world'.

> 'I'm thinking, "You just hit Leo DiCaprio in the face. You're definitely never going to work again"'

She put in repeated calls to the makers of *Neighbours* and finally won an audition and a part. She got the call when she was in Canada, on a snowboarding trip with her then boyfriend, 'driving around in a van that didn't have a door'. She had to borrow the money for the flight home and turned up on set in Melbourne with a snowboard. 'I started immediately – I didn't even get back to the Gold Coast to pick up clothes for a couple of weeks. Worked five days a week, 17 hours a day, full on. That was my life for the next three years.'

Here's the really ambitious part. Almost as soon as she got the job on *Neighbours*, she started preparing for Hollywood: saving money, taking acting classes on her days off, employing a dialect coach to teach her to speak with an American accent, endlessly badgering her new agent to get her auditions in LA. Five days after her three-year *Neighbours* contract ended, she moved to California.

In LA she auditioned for a TV remake of *Charlie's Angels* and was offered *Pan Am* instead. That took her to New York, where she spent



Chiffon dress, to order, Alexander McQueen. Platinum and diamond ring, £10,600; white gold and diamond bracelet, £12,200, both Tiffany & Co

DAVID SLIJPER



THIS PAGE: embroidered silk mix top, £4,150; wool mix shorts, £655, both Balenciaga. Leather heels, £540, Manolo Blahnik. White gold and diamond ring, from a selection, Chanel Fine Jewellery. OPPOSITE: linen dress, £1,475, Valentino



DAVID SLIJPER

most of her 21st year; and, in the summer of 2012, *The Wolf of Wall Street*, and the stardom that amorality can bring.

Robbie's character is introduced in DiCaprio's voiceover, reverentially, as 'a former model and Miller Lite Girl', as if there could be no greater qualification for a wife and mother – or higher aspiration for a woman. We glimpse her briefly, writhing on a bed in her underwear. But to meet her properly, DiCaprio must wait until he throws a party, which she enters, like Pfeiffer's Elvira, in an electric-blue dress, on the arm of another man, quickly disposed of. Her cutie-pie voice is laced with vituperative venom and a thick Brooklyn twang. She seduces DiCaprio by the simple expedient of quickly removing all her clothes and later teases him by flashing him in their daughter's nursery: 'Mommy is just so sick and tired of wearing panties,' she mews. Then she pushes her stiletto heel into his face.

'She might be manipulative and conniving, but she's fearless,' says Robbie of Naomi. 'She grew up in Brooklyn and she wants a better life and she's like, "I can get it from this guy." And the way she manipulates him and drives him crazy is with her sexuality. She is such a bad-ass. She's like, "Fuck it, if that's what it takes, then I've got that. I've got it in spades. Boom!"'

Boom, indeed. As you might expect, one of the more impactful Hollywood debuts of recent years opened plenty of doors, and Robbie has been glad to step through them. In *Suite Française*, the screen adaptation of Irène Némirovsky's novel of France under Nazi occupation, Robbie had a small part, her first non-blonde, as a defiant farm girl. For *Focus*, out now, she's back to bombshell, as a thief who steals the heart of Will Smith's con man, with the help of a pink bandage dress that she hated wearing and a killer black bikini. The film is a glossy divertissement, with just enough verve that you don't really mind the fact your pocket is being picked. And of course, Robbie looks sensational.

Also in the can: *Z for Zachariah*, with Chiwetel Ejiofor and Chris Pine as the other points of a post-apocalyptic love triangle. Then, later this year, Robbie will begin work on a comic-book blockbuster, *Suicide Squad*, with Smith again, plus Cara Delevingne and Jared Leto. And, just as Michelle Pfeiffer parlayed Elvira into Catwoman in *Batman Returns*, so Robbie's turn as Naomi wins her the part of a comic-book femme fatale, in her case Harley Quinn (say it out loud for a clue as to what she'll be wearing).

Before that she'll be swinging through the trees in a new big-screen *Tarzan*, with Alexander Skarsgard as the lord of the jungle and Robbie as Jane. That one took up most of her 2014, shooting in England – which was convenient, because in January of last year she decided to become a Londoner. She shares a house in Clapham with Sophia, her assistant and best friend from back home, as well as three Englishmen, all met on film sets over the past few years.

'It's the most fun ever,' she says of life in leafy south London. 'We're like a little family.' An ideal family weekend? 'Infernos!' she all but shouts. She's then incredulous to discover I've never heard of the place. 'You don't know what Infernos is? Well, according to the sign outside, it's the best club south of the river. It's notorious.'

Incredible but true: at least every other Friday, a visitor to Infernos will likely be able to witness Hollywood's hottest bombshell on the podium, giving it everything she's got to the Backstreet Boys or 50 Cent, or the *Baywatch* theme. 'Anything goes at Infernos,' she says.

Before the young men of London begin a stampede to Clapham, Robbie has news. 'I'm officially off the market,' she confesses, confirming that she has a boyfriend: an Englishman, Tom Ackerley, an assistant director she befriended while shooting *Suite Française* in Belgium.

It sounds to me, I say, like she's having a rather good time. In fact, she says, the only clouds on her horizon are those that always shadow modern rise-to-fame stories: a rapacious tabloid press, pestilent paparazzi and mean-spirited below-the-line internet commentators. The unwelcome attentions of the press are well documented; so much so that even though the experiences are extreme – Robbie tells me she is frequently left 'shaking like a leaf and almost in tears' following a paparazzi pursuit, and that just passing through an airport has become so traumatic that 'I can't sleep for three nights before a flight because I'm so anxious about it' – she understands that people are tired of hearing it.

> At 16, she was cleaning houses, making sandwiches, working in a surf store to make ends meet

Less often discussed are the pressures the entertainment industry puts on those same young women to conform to strict codes of behaviour, if only to ensure that their personal brand remains intact so that they can win endorsements. 'For example,' she says, 'for a while, photographers stood outside my house waiting for me to look my absolute worst. They would follow me and wait and wait and wait and hide. The minute I eat a burger, drink a beer, have no make-up, they will take 10 million pictures and pick out the three that look the most heinous and post those. Then everyone tears it apart. But I can deal with that, that's fine – if you want to be an actor you have got to deal with that kind of stuff and I *can*.

'But then I get a whole bunch of phone calls from the studio that I'm currently working for. "Why are we paying for a personal trainer?", "Why is she eating a hamburger?" They're angry, your team's angry, you're having to appease everyone.'

Hold on, I say. They're angry with

CONTINUED ON PAGE 282



Embroidered tulle dress, £6,365; matching skirt (worn underneath), £2,830, both Roberto Cavalli. Metallic heels, about £850, Oscar de la Renta. See Stockists for details. Hair by Ken O'Rourke at Streeters. Make-up by Kay Montano at D+V Management, using Chanel. Manicure by Sabrina Gayle at LMC Worldwide, using Dior. Set design by Helen Macintyre at Caren. Stylist's assistants: Charlotte Davey and Florrie Thomas

DAVID SLIJPER



Organza gown, £5,040, Erdem. Velvet boots, £269, Penelope Chilvers

ONCE UPON A TIME

Escape into the woods in fairy-tale fashion

PHOTOGRAPHS BY ERIK MADIGAN HECK

STYLED BY LEITH CLARK







Brocade and organza jacket, £2,535; organza and sequin top, £2,195; matching skirt, £840; python-skin belt, £500, all Lanvin

ERIK MADIGAN HECK



Silk dress with suede belt, £595, Daks. Gold, diamond and coral ring, £3,300, Dior Joaillerie

ERIK MADIGAN HECK







Organza dress;
embellished velvet belt,
both from a selection,
Dolce & Gabbana

ERIK MADIGAN HECK





THIS PAGE: silk cape, £2,890; silk dress, £2,726, both Vivienne Westwood Gold Label. Pink gold, amethyst and diamond earrings, £7,000, Dior Joaillerie. OPPOSITE: linen dress, £795, Bally. Pink gold, diamond, sapphire, opal and tourmaline ring, from a selection, Chaumet

ERIK MADIGAN HECK





Cotton dress, £5,500, Dior. Pink gold, amethyst and diamond earrings, £7,000; matching ring, £14,100, both Dior Joaillerie

ERIK MADIGAN HECK



Silk dress, £1,870, Rochas. Velvet boots, £269, Penelope Chilvers

ERIK MADIGAN HECK





THIS PAGE: satin top, £365; silk blend skirt, £639, both Paul Smith. Rose gold and diamond ring, £9,250, Noa Fine Jewellery at Talisman Gallery. OPPOSITE: silk dress, £2,400, Alberta Ferretti. Velvet boots, £269, Penelope Chilvers

ERIK MADIGAN HECK





Jersey dress, £395, Tommy Hilfiger. Gold and peridot ring, from a selection, Bulgari

ERIK MADIGAN HECK







Silk dress, £3,465, Valentino. Gold ring, £2,000, Chanel Fine Jewellery

ERIK MADIGAN HECK





Silk dress with suede belt, £595, Daks. See Stockists for details. Hair by Seb Bascle at ArtList. Make-up by Kay Montano at D+V Management, using Chanel S 2015 and Body Excellence. Manicure by Sabrina Gayle at LMC Worldwide, using Chanel S 2015 and Body Excellence Hand Cream. Stylist's assistants: Charlotte Davey, Emma Shaw and Sabine Hutchinson. With thanks to Pembroke Lodge, Richmond Park (www.pl.org.uk). Model: Antonia Wesseloh at Elite London

ERIK MADIGAN HECK



SEA BREEZE

Delicate embroidered white dresses offer a breath of fresh air for spring wardrobes

PHOTOGRAPHS BY DAVID SLIJPER

STYLED BY MIRANDA ALMOND





THIS PAGE: cotton voile dress, £3,768, Alberta Ferretti. Cotton top, £285, Polo Ralph Lauren. Gold and brass necklace, about £215, Céline. Calf-skin heels, £685, Tabitha Simmons. OPPOSITE: broderie anglaise dress, £1,485, Erdem. Mohair throw, £110, Ugg

DAVID SLIJPER







Embroidered chiffon dress, from about £7,580, Givenchy by Riccardo Tisci. Crocheted canvas boots, £680, Laurence Dacade

DAVID SLIJPER





THIS PAGE: cotton voile and lace top, £1,240; cotton canvas trousers, £700, both Gucci. OPPOSITE: belted cotton playsuit, £1,915, Valentino. Suede boots, £1,600, Casadei

DAVID SLIJPER



White silk dress,
£3,035, Chloé

DAVID SLIJPER





THIS PAGE: embroidered cotton dress, £13,230, Hermès. OPPOSITE: cotton shirt-dress, £4,200, Dior. See Stockists for details. Hair by Marki Shkreli at the John Barrett Salon. Make-up by Ayami Nishimura, using MAC. Manicure by Maki Sakamoto at Kate Ryan Inc, using Chanel S 2015 and Body Excellence Hand Cream. Stylist's assistants: Florrie Thomas and Kai-Lee Parker. Model: Tilda Lindstam at IMG Models

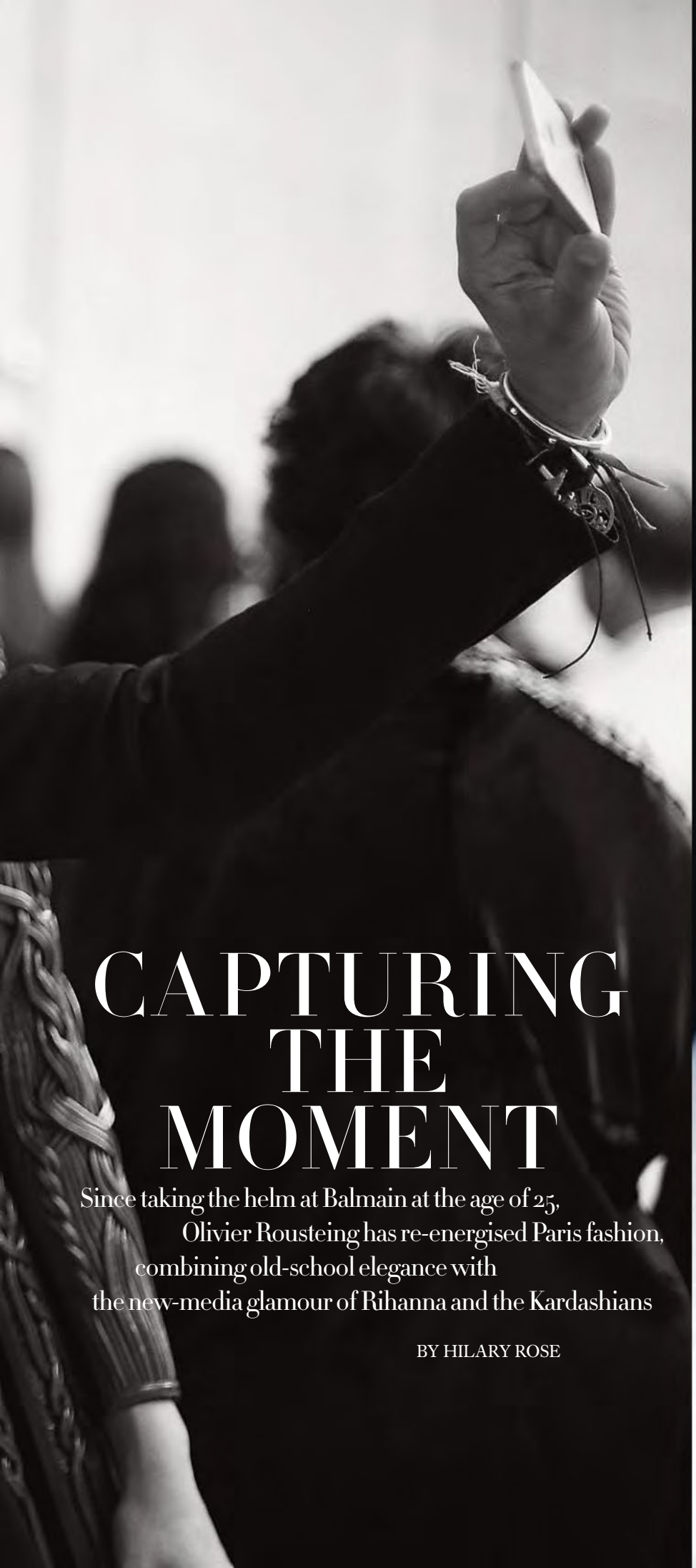
DAVID SLIJPER





The Balmain creative director Olivier Rousteing with Kim Kardashian and Kendall Jenner. Right: a look from the label's S/S 15 show

PHOTOGRAPHS: SASKIA LAWAKS, COURTESY OF BALMAIN



CAPTURING THE MOMENT

Since taking the helm at Balmain at the age of 25, Olivier Rousteing has re-energised Paris fashion, combining old-school elegance with the new-media glamour of Rihanna and the Kardashians

BY HILARY ROSE





Propped nonchalantly against a sofa in Balmain's Paris headquarters is a huge, framed advertising shot of Rihanna. She looks sensational, in an off-the-shoulder denim bodice, with gold chains rippling through it. The image says everything about the venerable house of Balmain in the 21st century: cool, sexy, confident.

'I love a woman who is confident with her body, who is confident with her colour, who is confident with her sexiness,' says Olivier Rousteing, the 29-year-old creative director, fiddling restlessly with his phone behind a Perspex desk. 'Balmain is super-French and super-Parisian, but people forget that Paris was Paris because designers like Yves Saint Laurent and Gabrielle Chanel pushed the boundaries. I love the traditions of French fashion, but today I'm pushing the boundaries for a new generation of girl.'

Dressed in a black velvet Balmain dinner jacket, flimsy white Balmain vest, skinny jeans and armfuls of bangles and friendship bracelets, Rousteing is his own best advert. Charming, intelligent and funny, he has the face of an angel and the charisma of a rock star. He also has the appealing habit of not taking himself too seriously: the mantelpiece in his office is laden, not with fashion's standard-issue white orchids, but soft toy dogs, a gift from his assistant.

'I told him I wanted a dog,' he shrugs ruefully. 'He said that's the only dog I can have.'

Rousteing has been at Balmain since 2009, and at the helm since 2011, when he was just 25. His CV consisted of a degree from ESMOD, a fashion college in Paris, and five years at Roberto Cavalli. He concedes that the Hivelin family, who own Balmain, took a big risk in hiring someone so young and inexperienced. Equally, the pressure on him was, and remains, enormous.

'I focus on what I want to be, and whether my team are happy and, in a way, I don't take it too seriously. I'm a really serious person, and I have my schedules and deadlines and I hit them perfectly, but at the same time I never forget that we live in an amazing fashion bubble, protected from the reality of the world.'

Born in Bordeaux, Rousteing spent the first 18 months of his life in an orphanage, before being adopted by a white couple. He knows nothing about his birth parents and has no interest in finding out. His adoptive father was a port manager, his mother an optician. From the age of two, he sketched constantly.

'I was an only child and lonely, and my parents were away working a lot, so I sketched to escape. I sketched women and made up stories about them. It was a way for me to have company. I'm a dreamer.'

He was also clever. His parents encouraged him to become a lawyer and he won a place at law school, but dropped out to pursue









Top left: the designer shot for *Bazaar* in Paris. Top: backstage at the S/S 15 show. Above, left and below: pictures from Rousteing's Instagram, with Karl Lagerfeld, Rihanna and Gisele. Right: Rosie Huntington-Whiteley on the S/S 15 catwalk

PHOTOGRAPHS: PAUL SCHMIDT; ROBERT FAIRER/COURTESY OF BALMAIN; COURTESY OF INSTAGRAM.COM/OLIVIER_ROUSTEING; REX FEATURES; SPREAD PICTURES

a career in fashion. 'At some point your passion becomes your job,' he says, 'and when I explained that to my parents, they loved it. They always supported me and loved me. They didn't care about fashion and they still don't, but that's why I love them, because I don't feel like the Balmain designer when I go back home.'

His mornings in Paris have a strict routine: wake up, check Instagram, light a cigarette. This morning he had a panic attack, because Instagram wasn't working, so he called his assistant at 7am for reassurance. He jokes that he needs InstaRehab, but the fact is that social media is crucial to Balmain's success: Rihanna has more than 14 million Instagram followers.

'Rihanna is my muse, for sure. I met her two years ago, when she came to the studio and stayed for six hours. We had the music on loud and she was really owning the clothes, you know? The reality is that we're all young at Balmain and she felt good. She embraces fashion, literally playing with the clothes; French women are bored of it. French fashion is boring. We need muses who try to take risks.'

Rihanna has become a friend, as has Kim Kardashian (25 million Instagram followers), her husband Kanye West and her half-sister, Kendall Jenner (18.7 million and counting). The day we meet, Kim is Instagramming backstage shots of her and Kanye's forthcoming Balmain advertising campaign.

'Everyone says the fashion industry only dresses unreal bodies,' says Rousteing, 'but I love dressing Kim. She is the stereotype of how the body of a woman is. I love dressing different shapes, different curves, I love how Kim owns the clothes, but how Rosie Huntington-Whiteley can own them too. Balmain is about diversity and being open-minded, not just about people's colour, but about their shape. I love that Kim is Armenian/American, she's with Kanye, a black person, and they have a mixed-race baby. She is showing the power of women today and showcasing a new generation, a new world. I love all of that about her and I love her as a friend.'

The decision by American *Vogue* to put the couple on their cover caused considerable controversy. Were the naysayers simply racist? He sighs. 'They're not part of this new world. They're stuck in the Eighties or Nineties, and they're not helping fashion to evolve. Fashion today is dominated by old people and it's got to become more open to survive. The strongest people today, who communicate to the most people, are black people: Rihanna, Beyoncé, Pharrell, Kanye, Jay Z. Fashion needs them. I'm French and this is a big, old house of Parisian luxury, but I'm inspired by the new culture. Kim in the front row, Kanye mixing the music.'

Cynics might suggest that such 'friendships' are a PR strategy, but Rousteing demurs. 'I'm not faking anything, I can't spend an entire dinner with someone I don't like. I've been at Balmain for five years and met so many celebrities, singers, models, actors, but you don't see me with all of them, just with three or four. These are my friends. The social media is a consequence of our friendship.'

As it happens, Rousteing's approach is not entirely unprecedented, for the House of Balmain was ever synonymous with a chic, celebrity clientele. Pierre Balmain launched his business in 1945 and counted the Duchess of Windsor, Brigitte Bardot and Marlene Dietrich as clients. Karl Lagerfeld's first job was at Balmain, and Oscar de la Renta headed the house between 1993 until 2002. Now, it is Rousteing's turn, and he is doing it his way. 'I'm black, I'm French, I love French culture and the traditions of French fashion. I grew up with Balmain, with Yves Saint Laurent, with Balenciaga. I can be head of a French house, and I can be friends, too, with Rihanna and Kim and Kanye.'

Currently single, he sounds wistful when he talks about wanting someone to cuddle up with on the sofa. Instagram is his 24/7 lifeline to the outside world, 'because the biggest disaster for a designer is when they live in this beautiful tower, but at the end of the day they're alone'. Yet he is rarely alone, because he spends seven days a week in the office. His colleagues are his friends and they all work together and, from time to time, party together – dinner, a club… Next day, they're back at their desks bright and early.

'We might be hungover, but we are really, really serious about the job. We don't lose control, we don't do drugs and we are all super-professional. And because I was assistant here before I was creative director, everyone I work with can say "fuck you" if I'm being an idiot.'

> 'I'm inspired by the new culture: Kim in the front row, Kanye mixing the music'

Rousteing is many things, but an idiot is not one of them. His collections have received both critical and commercial acclaim, because what he offers the Balmain customer is something not just sexy and modern, but different. 'For the last couple of years, people think that throwing a beige oversize coat on the runway is cool. I don't think that's cool. It's just minimal. Balmain is not a beige oversize coat. You feel like you are a special person when you wear Balmain. My customers are not my age, but a lot of them wish they were. I want to keep it a modern and young house.'

His customers might be less happy to know that he can envisage a life in which he isn't a designer at all. If he tires of it, he says, or if fashion tires of him, he'll just do something else. He'll still be young. Something in the music industry, he muses: video production, or maybe a dancer. Perhaps, I suggest, he could be a backing singer for Rihanna?

'I don't like being at the back,' he deadpans. 'Either we do a duet, or nothing.' □





Left: with Kendall Jenner in Paris. Above: a look from S/S 15



CAFÉ NOIR

Elegant black dresses and extravagant jewels
create a seductive combination

PHOTOGRAPHS BY VINCENT PETERS
STYLED BY MIRANDA ALMOND



THIS PAGE AND OPPOSITE: silk dress, about £585, Isabel Marant. Swarovski-crystal earrings, £294, Vickisarge. Top hand: rose gold, diamond and topaz ring, £5,250, Astley Clarke. Bottom hand: gold, silver, diamond and pearl ring, £2,600, Amrapali



THIS PAGE: wool silk dress, £2,250, Michael Kors. Swarovski-crystal earrings, £258, Vickisarge. Gold, brown diamond and quartz ring, £9,000, Annoushka. Suede and mesh heels, £550, Casadei. OPPOSITE: black wool silk tuxedo jacket, £2,290, Tom Ford. Black silk slip, £247, La Perla. Swarovski-crystal earrings, £294, Vickisarge. Right hand, from left: silver, diamond and ruby ring, £1,800; gold, silver, diamond and quartz ring, £2,100, both Amrapali. Left hand: gold, silver, diamond and quartz ring, £1,800, Amrapali



VINCENT PETERS


VINCENT PETERS



THIS PAGE: jacquard dress, from £4,520, Alexander McQueen. Swarovski-crystal earrings, £126; Swarovski-crystal ring (left hand), £308, both Vickisarge. Right hand: gold, silver, diamond and quartz ring, £2,100, Amrapali. OPPOSITE: black silk top, £440; black satin mix skirt, £540; multicoloured brocade belt, £185, all Miu Miu. Swarovski-crystal earrings, £294, Vickisarge. Right hand: gold, diamond and topaz ring, £5,250, Astley Clarke. Left hand: palladium-plated ring, £182, Vickisarge



THIS PAGE: organza dress, about £5,000, Fendi. Swarovski-crystal earrings, £258, Vickisarge. Right hand: gold, silver, diamond and pearl ring, £2,600, Amrapali. Left hand: Swarovski-crystal ring, £182, Vickisarge. OPPOSITE: black chiffon jumpsuit, £3,300, Balmain. Silver and diamond earrings, £2,530, Amrapali. Gold, silver, diamond and pearl ring, as before



VINCENT PETERS



VINCENT PETERS



THIS PAGE: black jersey and silk dress, about £2,060; embellished calf-skin choker, about £1,790, both Givenchy by Riccardo Tisci. Swarovski-crystal earrings, £311, Vickisarge. OPPOSITE: tulle and lace dress, from a selection, Dolce & Gabbana. Swarovski-crystal earrings, £294, Vickisarge. Leather sandals, £555, Manolo Blahnik. See Stockists for details. Hair by Perrine Rougemont at Caren. Make-up by Christine Corbel at Management+Artists, using MAC. Stylist's assistants: Emma Shaw and Florrie Thomas. Set design by Vincent Olivieri. Produced by Laura Oughton at Rosco Production. Café scenes shot at Le Moulin de la Vierge, Paris (www.lavierge.com). Model: Katryn Kruger at IMG London



WHEN McQUEEN MET McCULLIN

Seven years ago, *Bazaar* brought together the fashion designer and the war photographer, who bonded over their shared East End roots. As the V&A's McQueen retrospective opens, we recall the meeting of two creative forces who felt like kindred spirits

PHOTOGRAPHS BY DON McCULLIN

Don McCullin, the celebrated British photographer, remembers his encounter with Alexander McQueen at the designer's Clerkenwell workspace in 2008 with limpid clarity: 'He could not have been more charming,' he recalls now. 'We had a very nice time, even though nobody really likes being photographed.' As they moved out of the 'ugly fluorescent light' of McQueen's studio and into a park for the sake of the pictures, the pair bonded: 'We were two of a kind: East End boys who made a scratch on the surface of the Earth,' says McCullin. He did not, he says, sense any of the tragedy that swirled around McQueen's dark genius. 'You're left with a gaping question: why? Why would a talented person do this? There are no answers to that, but it's a tragedy and a waste. He was so young and he had so much left to say.' Two years after the shoot, McQueen was dead. Such loss makes the conversation between them, reproduced here in full, all the more poignant.

DON McCULLIN I have a big problem today. I'm always nervous when I take pictures.

ALEXANDER McQUEEN And I'm always nervous about having my picture taken. I'm not a great subject. Just don't ask me to smile; I'm not good at smiling.

DM The picture David Bailey took of you is extraordinary.

AM He's a kook! He always gets me to smile because his jokes are so awful. He tells the filthiest jokes. He did it in front of my mum, and she told him off for swearing in the company of a lady. He tried to get all smutty with my mum! They knew each other because he used to live near her, close to Poplar, in the 1950s. When he tried to get rude with my mum, she wasn't having any of it. I was a bit opposed to having my picture taken by him, because I thought it would end up looking like his Michael Caine portrait. You know what I mean? But he made me laugh – he's so crap at jokes.

DM Did you go to art school?

AM Yeah, I went to Central Saint Martins.

DM I used to go to the Hammersmith School of Building and Arts and Crafts in Shepherd's Bush, but then my dad died, so when I was 15 I had to go and work as a pantry boy on a train. But at least I also went to night classes in drawing at Central Saint Martins. Something worries me about schools of art and schools of photography, though. Now and again someone amazing is going to come out of it, but I like what comes out of the water from the bottom to the top naturally, and I think that's probably how you and I got by. Did you have any O levels when you left school?

AM I had one O level and one A level – both in art, which doesn't



THIS PAGE: Alexander McQueen in front of moodboards in his studios on 29 May 2008. OPPOSITE: with Don McCullin in Wilmington Square on the same day

count for much. And then I went to Savile Row to work at Anderson & Sheppard, and then Gieves & Hawkes. And I have a masters degree now. I went back to Central Saint Martins to teach and did my masters, although I didn't do a foundation or a BA.

DM [pointing to a rough sketch on the table] Is that worth anything? What do you do when you throw them away? Do you make sure they are shredded? People have been nicking my prints for years.

AM I don't care about it. I'm not a monetary person. And it's just fashion, isn't it?

DM But it marks time and history, and you really shouldn't be too careless about it. People would pay money for it.

AM But that's why I collect so much photography.

DM Who else have you got, apart from me?

AM I've got a big collection of Joel-Peter Witkin, the American realist photographer.

DM That stuff scares me.

AM It scares a lot of people who come to my house. I have Patty Chang, a lot of Sam Taylor-Wood, Nick Knight, Diane Arbus and Mr McCullin, of course. If I wasn't a fashion designer, I would have wanted to be a photojournalist.

DM Would you? Do you think you've got the balls to do it?

AM Yeah, I have, I come from rough. Reality has always been my grounding, which is why I admired your work from Vietnam. How did you take the picture that I have? [McQueen owned McCullin's *Shell Shocked Soldier, Hue*, taken in 1968.]

DM Two guys took me there in a jeep. It went on for two weeks, that battle. I saw this man sitting there, and I said: 'Who's that guy?' And they said: 'He's gone.'

AM Did you know his name?

DM No. Later, someone said to me: 'You should track him down,' but if you get involved in all that analysis, it becomes personal.

AM Whereabouts were you?

DM It was in the battle of Hue, on the eastern side of Vietnam, and during those two weeks I shot the best pictures I have ever done, I think. But you can't do those pictures with Americans now, as they won't let you see. I still think about it, though. I take myself back at night and think about it when I am on my own.

AM Bad memories?

DM I remember that I lost two rolls of film one day. As I was lying down in the dirt, and there was a sniper killing people all around me, these two rolls of film must have fallen out of my flak jacket. And I still think about those two rolls.

AM You might go back to Vietnam and find them on the wall of some barber's shop or something.

DM I have actually been back to that place with my son Claude, and I didn't have any feelings. Claude would say: 'Look, Dad!' to bullet holes on the wall, but I had no emotions about being there.

AM That must have been strange…

DM You and I had similar upbringings. I used to get a few good hidings as a kid – did you?

AM Yeah, from my father. Although not so much from other kids, as I come from quite a big family. But I was dragged up, not brought up.

DM I was expecting you to be a lot more rough and tumble, but you're not in the least like that.

AM I think I never conformed to any sort of fashion ideal. My idea was always to show reality, even though I started at Savile Row and ended up at Givenchy in Paris; to depict the times I live in. That was the main thing that interested me about your work – you depict a time. Before, in art, it was always about painting. And photography, for me, is painting of the mind. Sometimes it's just the one image that creates the whole illusion for that particular period in time.

'I'm 73 in a few months' time. But you've got 40 years ahead of you. So you've got a horizon problem'

DM You're right about the mind, because my mind goes off on tangents all the time, at every minute of the day. Dreams are good, but you have to realise them. I want to dream, I want horizons.

AM How do you move the goalposts when you get to the end of your career?

DM Well, you've got more problems than I have, because I'm 73 in a few months' time. I'm doing a big project on the Roman Empire at the moment, and when I'm climbing around Corinthian columns in 100-degree heat, I certainly notice that I'm lacking the physical energy I once had.

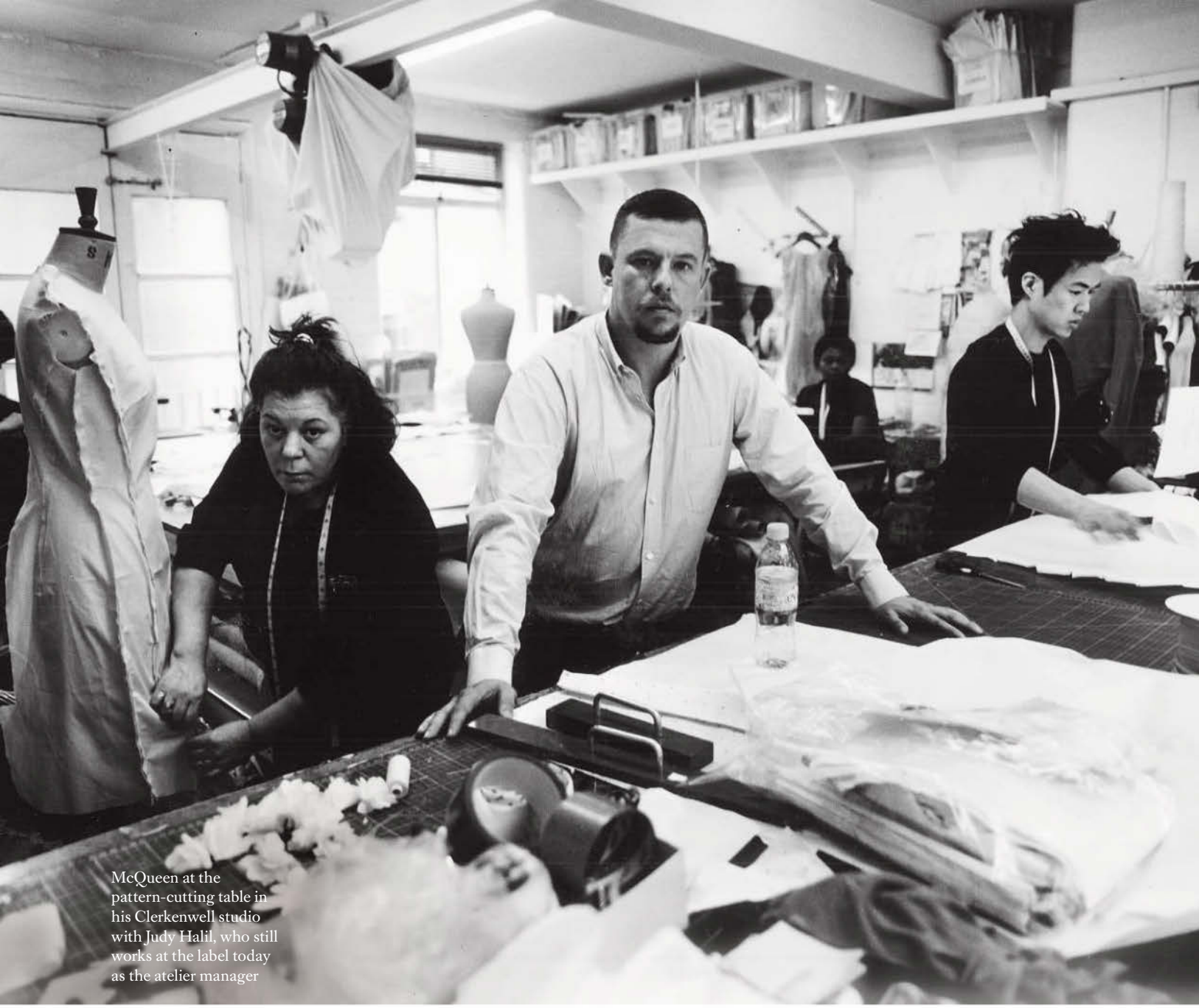
AM But you look great.

DM Yes, well, I go to bed early. But you've got another 40 years ahead of you. So you've got a horizon problem.

AM Don't you ever get bored of the photography?

DM No, no, I never get bored. I go into my darkroom and listen to classical music – anything from Elgar to Barber; it really comforts me. I have a mirror so I can see myself, which you need when you are solitary eight hours a day. You're always working with people around you in the daylight.

AM I work in isolation as well. I don't work with the team. I lock myself away, and it could be anywhere, but I always do my thinking



McQueen at the pattern-cutting table in his Clerkenwell studio with Judy Halil, who still works at the label today as the atelier manager

alone, and things can change so rapidly with my work. We shut down in August and I can go away and see something, and then want to change everything when I come back.

DM They don't like your holiday period, then! Where do you go?

AM I don't like the sun, so I stay in England. I've got three dogs and I go to Rye. I try to force myself to go away, but I don't like the general public very much. I was watching a programme on Mary Whitehouse last night, and she was a pain in the arse; but on the other hand, if there was more morality in this country, maybe it wouldn't be so aggressive on the streets. I love the East End, though, and that's why I still live there. I love diversity, and I don't think there's anywhere else in the world that offers that.

DM We have the same background in terms of both being working class – isn't it ironic that you and I have escaped it? A lot of the people that you and I brush shoulders with are the ones we grew up envying.

AM Did you really envy them?

DM As a kid, yes. There was nothing but envy when I was growing up, because if you're at the bottom of the pile and someone is stood on your face, you haven't got a great deal of love for the world until you get rid of that pressure on your windpipe, and then you start making your way up and you meet other people.

AM When you got there, didn't you ask yourself: 'What was it all for?' Because some of the posh people, they're actually quite nasty.

DM You cannot be suffocated by the ignorance of other people about our backgrounds. At the end of the day, look at where you are. I am quite happy with the way it's all turned out – I wouldn't want to go back to it. What's good for both of us is that we can take the knocks.

AM In the beginning, because I was perceived as being this oik, you just kind of use it to your advantage. If that's what they want to think, I probably fuelled it and made it more than it was. Son of a cab driver, blah blah blah.

DM In the early 1960s, when things in this country really started changing, people actually thought that there was going to be a cultural revolution. In reality, it started a social revolution – we live in a much better world for it – and, of course, it allowed us oiks to make our way up to the top. □

'Alexander McQueen: Savage Beauty', in partnership with Swarovski, supported by American Express and made possible with the co-operation of Alexander McQueen, runs from 14 March to 19 July at the V&A (www.vam.ac.uk/savagebeauty).



Silk dress, £1,770, Saint Laurent by Hedi Slimane. Leather boots, stylist's own



COLORADO SPRING

Hit the road in new-season silk, suede and a touch of sparkle

PHOTOGRAPHS BY BEN WELLER

STYLED BY CELESTINE COONEY



THIS PAGE: silk top, £340; matching skirt, £485; suede-effect hat, £145, all MaxMara. Socks, boots and backpack (worn throughout), all stylist's own. OPPOSITE: cotton top, about £590; cotton shorts, about £435, both Jil Sander. Bracelet, stylist's own

BEN WELLER


Ford





THIS PAGE: silk, cotton and Swarovski-crystal dress, from a selection, Moncler Gamme Rouge. OPPOSITE: lamb-skin suede shirt, £2,015; matching shorts, £1,125, both Chloé

BEN WELLER


GAS



THIS PAGE: pink leather top, £2,460; pink silk shorts, £620, both Etro. OPPOSITE: leather dress, £3,355, Alberta Ferretti

BEN WELLER





THIS PAGE: mesh and feather dress, £895, Simone Rocha. OPPOSITE: embroidered silk dress, £3,320, Roberto Cavalli

BEN WELLER





THIS PAGE: suede jacket, £9,780; cotton jumper, £1,720, both Chanel. OPPOSITE: cream viscose jumper, £1,200; beige cotton and linen shorts, £230, both Isabel Marant. See Stockists for details. Hair by Mari Ohashi at LGA Management, using Aveda. Make-up by Niamh Quinn at LGA Management, using Nars. Stylist's assistants: Linh Ly and Poppie Clinch. Casting by Ben Grimes. Produced by Kate Matheson. Gas-station scenes shot at Great Sand Dunes Oasis. With thanks to Zapata Ranch, a Nature Conservancy Preserve (www.zranch.org). Model: Foster Rohe at the Society Management

BEN WELLER





LIFE STORY

The writer Polly Samson's own tale moves from communist China to the Cornish countryside, its themes ranging from absent fathers to mother love, rock albums to wild literary success.

SOPHIE ELMHIRST hears the next remarkable chapter

PHOTOGRAPHS BY SARAH LEE

The sea fills every window of Polly Samson's home in Hove. The house stands right on the front; only a promenade comes between the cream stucco building and waves. Last night's storm has littered shingle on the pavement outside. Sometimes the sea gets so rough the basement floods, but when it's calm, as it is today, this is a view that eats time. Every room is bright with sunlight. Upstairs, in the small study where Samson writes, there are dark-grey curtains across the only window. When she's working, she draws them tight, blocking out everything, all that water and light. 'I think I'm quite mad when I write,' she says.

Samson's brilliant new novel, *The Kindness*, has taken five years of madness to write, a lifetime to germinate. Jumping back and forth in time, she tells the story of Julian, a writer grieving for his daughter Mira and his wife Julia. We learn the secret at the centre of their lives, whose discovery causes Julian's existence to implode. No spoilers, but like many of Samson's previous narratives, it concerns the complexity of fatherhood, the lies that are handed down through generations, the betrayals that seem always to accompany love. Last weekend, rooting through a box of papers in her attic, Samson discovered an old notebook from her early twenties in which she'd sketched out the outline of the plot. 'I suppose I've been trying to write it in some form ever since.'

Samson's stories concern the complexity of fatherhood, the betrayals that seem always to accompany love

Today, Samson sits on a sofa in her living-room, grand piano at one end, book-rammed shelves at the other. She's chatty, casual, dressed in boots, jeans and a blue sweater, a free-wheeling talker. Fathering is a long-held preoccupation, born of her own complicated story: her mother, Esther Cheo Ying, a former major in Mao's Red Army, was married to a writer called Alan Winnington and living in East Berlin when she met Lance Samson, Polly's father. Lance worked with Winnington at the Communist newspaper *The Daily Worker*, and was trying to help the couple leave the country when he fell in love with Esther. She became pregnant with Polly, and 'was wrestling with this thing between two husbands for some time,' says her daughter, though Esther eventually chose Lance. But Samson had a bond with Winnington: he was the man she called 'Daddy' as a small child. Lance died two years ago, and the depth of Samson's grief for her real father is only revealing itself now. He was always her first reader, and editor. 'This is the first book he hasn't punctuated for me,' she says.

Samson has always written; she was one of those children who spend their days with imaginary friends, deep in fantasy. She grew up in a remote part of Cornwall, in a village 'that people in the nearest town had never heard of', she says. 'A kind of tin-mining hole, five houses and nothing else.' When she's writing, she'll still use some of her childhood tricks. 'It's method acting,' she says. 'I wander around as the character. If I'm stuck, I go for a walk as that person to see how they would look at things.' It never occurred to her that the fragments filling notebooks could possibly amount to anything. In the 1980s, still in her early twenties, she became publicity director at the publisher Jonathan Cape and looked after a run of superstars including Ian McEwan and Martin Amis. It didn't help; in her mind, what they did was the real thing, while her attempts were simply a distraction, not worth pursuing.

'Having confidence is a huge part of being able to write,' says Samson. 'It's the main ingredient.' At 52, she seems brimming with it now: upbeat and bold in conversation. But it was a long time coming. In 1988, Samson fell in love with the writer Heathcote Williams. The pair went to live in a cottage on the Port Eliot estate in Cornwall, which is owned by a friend of Williams. They had a baby, Charlie; and then, a few months later, Williams walked out. Samson, homeless and shattered, was rescued by Cassandra Jardine, the late journalist, who invited her and Charlie to come and live in her house in London and then pushed her into journalism. Samson had never met Jardine before, and when she talks about her now, she still looks dumbfounded by the inexplicable generosity. She misses her acutely; 'I still reach for the phone,' she says.

Jardine offered the first step back to a stable life, but Samson had little faith in her own ability as an author. She wrote, but never showed anyone a word, until a friend with leukaemia came to stay with her, and Samson, desperate to distract her from her illness, gave

HAIR AND MAKE-UP BY AMY BRANDON AT LOVELY MANAGEMENT

her some short stories to read. The friend made Samson promise she'd enter the stories into a competition, which she did. She came runner-up and then used them as the basis for her first collection, *Lying in Bed*. Despite the success, she was still so beset by self-doubt that she wrote her first novel before the book was even published, convinced the stories would be trashed by the press, so rendering her incapable of writing any more. That novel, *Out of the Picture*, told the tale of a girl searching for her father. 'It ends with the father explaining why he couldn't be a father,' recalls Samson. 'It was that sort of longing for an explanation.' From Williams, she means.

The stories defied her; they flew. Reviews were universally glowing. But there was another factor in her rehabilitation: the musician David Gilmour, who Samson met through friends and married in 1994. In a recent interview the Pink Floyd guitarist described Samson as his 'muse' and 'moral compass', so what is he to her? 'Just utter support and safety and loveliness,' she says. He's also her listener. Every word that Samson writes she reads aloud to him: the process reveals where the flaws might be. 'He's the perfect person for it because he's so still… and he manages to stifle his yawns.' It's hard to imagine a sofa-bound rock star listening to draft after draft of a novel in progress, but he understands. 'He's also very obsessive,' says Samson. They have a pact: for the sake of their children, they're not allowed to obsess at the same time.

Mothering is important to Samson. She's closely involved in her children's lives: worrying about Charlie, now 25, trying to make his way as a journalist. (He wants to write about subjects other than prison, where he spent four months after admitting violent disorder at a student-fees protest in 2011.) With Gilmour, she has two other boys and a girl, all now in their teens, while Gilmour has four children from a previous marriage. Samson took 10 years out to be with her kids. *Out of the Picture* was published in 2000, and her next book, a critically acclaimed collection of linked stories called *Perfect Lives*, came out in 2010. Getting back to the desk was tough. Two things helped: acupuncture and analysis. The week after she started both, a cocktail of needles and couch, she began to write: 'But now I'm stuck; I can't stop either because I don't know which it was [that helped].' The non-writing decade wasn't a total drought, however. Samson wrote lyrics for Gilmour's solo album *On An Island*, and learned the piano. She didn't just learn it; she was obsessed by it. 'I became a piano swot… a sort of child prodigy. Within two years I'd passed Grade 6. It was insane.'



The writer at home in Sussex

Lyric-writing, says Samson, is a different game from fiction. 'I don't feel the words belong to me. It's much lighter, somehow.' She has written for two Pink Floyd albums and is now working with Gilmour on his next solo album. He'll sing her a tune and she'll then go for a 10-mile walk along the beach, listening to it on repeat and playing with the sounds in her head. 'You just have to sing doggerel and then words come out.' She prefers writing for him alone, especially after the ex-Pink Floyd bass player and singer Roger Waters was dismissive of her efforts. She blames the 'boys' club' culture: 'Maybe it's particularly Pink Floyd, because it's a band that grew up when it did.' The 1970s, that is, when rock was a male-heavy occupation. Not long ago, a music journalist came to interview Gilmour and carefully ignored Samson as she made tea in the kitchen. When the piece came out, he'd written that she'd 'polished the lyrics' for the band. 'I emailed him and said, "It's an interesting word, polish. It has housewifely connotations. Why do you have me as a polisher?"' She still looks furious. After all, she's a true writer, and she has the sun-shunning, doggerel-chanting, piano-obsessing madness to prove it. □

'The Kindness' (Bloomsbury) by Polly Samson is published on 12 March.





MAKE YOUR COLOUR STATEMENT.
MORE THAN A LIPSTICK, IT'S COLOR RICHE.

RICH TEXTURES, BREATHTAKING SHADES CREATED BY OUR COLOUR DESIGNERS. INDULGE IN A MATTE, LACQUER, CREAMY OR EVEN AN IRIDESCENT FINISH.

PINK HAS NEVER HAD SO MUCH TO SAY.
BECAUSE YOU'RE WORTH IT.



NEW

MAKEUP GENIUS

DOWNLOAD THE FREE MAKEUP GENIUS APP TO VIRTUALLY TRY ON THIS LOOK INSTANTLY
www.loreal-paris.co.uk/makeup-genius

Download on the App Store | ANDROID APP ON Google play

L'ORÉAL
MAKEUP DESIGNER/PARIS

BAZAAR BEAUTY

Edited by SOPHIE BLOOMFIELD



UP, UP AND AWAY

Achieve a graceful lightness with spring's ethereal new look; and can energy healing provide balm to a troubled soul?

Photographs by PAUL ZAK



'Foundation should disappear; it should enhance the skin, but not be noticeable,' says the make-up artist François Nars

PAUL ZAK

LIGHT FANTASTIC

Spring's products have a weightless quality, from minimal make-up to less-is-more hair and will-o'-the-wisp scents

By SOPHIE BLOOMFIELD

1 BASE

'Foundation should disappear; it should enhance the skin, but not be noticeable,' says the make-up artist François Nars, renowned for creating flawless yet natural complexions. His brand's latest base – All Day Luminous Weightless Foundation – reinvents long-wear foundation in a super-light and oil-free formula that gives coverage without a masked finish. Equally light in texture, yet translucent, are By Terry Cellularose Moisturising CC Cream and Natura Bissé The Cure Sheer Oil-Free Fluide. Both boost the skin leaving a radiant sheen and a youthful complexion. Dior's new Diorskin Nude Air Serum gives a fresh 'bare skin' effect that won't settle into fine lines and pores, as thicker formulas can; blending more over areas of redness provides additional coverage without diminishing its luminous finish.

£36 **Cover FX**

TIP *Mix Cover FX's drops into your favourite skincare to transform it into make-up.*

Air Brush Flawless Finish, £33 **Charlotte Tilbury**

£57 **By Terry**

£33 each **Nars**

Skin Weightless Powder Foundation, £33 **Bobbi Brown**

£33 **Dior**

£9.99 **Revlon**

Bareskin Perfecting Veil, £22 **BareMinerals**

2 SKINCARE

For those who thought that dry, mature or dehydrated skins best benefit from rich products, it is time for a rethink. These days, the most effective new skincare is incomparably lightweight. This trend is inspired by the Asian skincare philosophy that layering multiple lightweight products allows active ingredients to reach the cellular layers of the dermis, thus optimising their results. Taking its cue from lotions by Korean and Japanese brands (a milkier version of toner, lotions are upgraded with active ingredients that prime the skin to absorb subsequent products and provide an initial layer of moisturising and anti-ageing ingredients), Sisley's latest addition to the exclusive Sisleÿa range, Essential Skin Care Lotion, leaves skin softer and plumper. Even the most ardent advocate of rich products will be converted by Chanel's lighter Hydra Beauty Micro Sérum. Despite its watery texture, it leaves the skin impressively cushiony and deeply hydrated, working wonders on oily and dry skins alike.

£143 **Natura Bissé**

£213 **La Prairie**

£100 **Sisley**

£66 **Chanel**

TIP *La Prairie's emulsion immediately sinks into the skin with no greasy residue.*

£32 **Clarins**

TIP *Clarins' Day Screen offers a shield against pollution and damaging rays in a beautifully light cream.*

£100 **Synergie**

The Illuminating Eye Gel, £100 **Crème de la Mer**

Exquisâge Beauty Revealing Cream, £65 **Darphin**

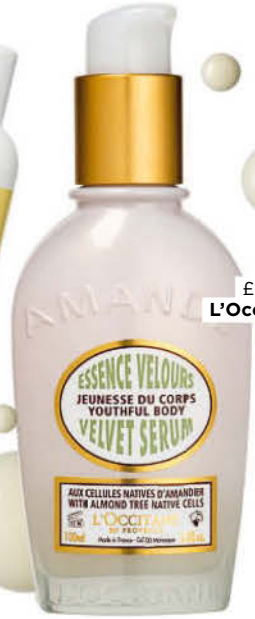
PHOTOGRAPHS: GRAHAM WALSER/HEARST STUDIOS. PAUL ZAK. SILK FLOWERS, FROM £65, PULBROOK & GOULD, 19 SOUTH AUDLEY STREET, LONDON W1



£34
Elemental Herbology



£22.50
Kiehl's



£38
L'Occitane

TIP
Use Garnier's Oil Beauty Nourishing Lotion to give limbs a natural looking, healthy glow.



£14.50
Melvita



£39
Clarins



£4.99
Garnier

3 BODY

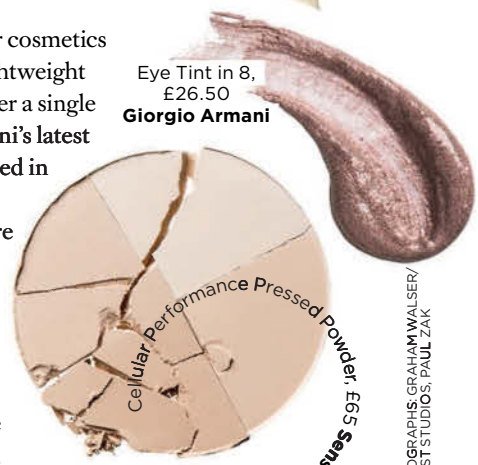
Inspired by facial serums, the best body products are light in feel, yet rich in moisturising and nourishing active ingredients. Clarins Renew-Plus Body Serum, with pre-retinol and a host of plant extracts, leaves the skin smoother and firmer after a couple of weeks; while L'Occitane's new Almond Velvet Serum offers the most weightless hydration. The fine, serum-like textures of high-quality natural body oils are also instantly absorbed, leaving limbs smooth and smelling aromatic; Omorovicza Firming Body Oil, £46, Elemental Herbology Botanical Body Repair, and De Mamiel Restoration Body Serum, £49, are wonderful. Finally, we find Vaseline Spray & Go Body Moisturiser, £4.99, an excellent finish to fake tan, setting it with a final mist of hydration.

4 COLOUR

Modern technical advances lead colour cosmetics into appealing new territory, with lightweight formulas that leave a polished look after a single swipe. The pigments in Giorgio Armani's latest fluid eyeshadow, Eye Tint, are suspended in water, for a 'no make-up' feel to the intense pearl finish. Similarly, the texture of Tom Ford Eye Colour Duo is unlike traditional eyeshadow (smooth as silk, it never feels or appears dusty), prompting the brand to coin a new descriptive – 'gelle shadow' – for the formula. For lipstick, gels and oils are superseding traditional wax bases, combining profound colour with a moisturising, featherweight finish; Revlon Ultra HD Lipstick, £7.99, Shiseido Veiled Rouge Lipstick and Estée Lauder Pure Colour Envy Shine Sculpting Lipstick all feel as if you are wearing no more than a lipbalm, yet give great clarity. Lipgloss, too, has had a makeover. Chantecaille Galactic Lip Shine in Polaris is a covetable example of the new silky, not sticky, glosses – it feels soft and nourishing, with polychromatic pearl pigments that subtly enhance your natural lip colour.



Eye Colour Duo in Crushed Indigo, £46
Tom Ford



Eye Tint in 8, £26.50
Giorgio Armani

PHOTOGRAPHS: GRAHAM WALSER/ HEARST STUDIOS, PAUL ZAK

TIP
Liz Earle Healthy Glow Blush in Nectar gives a seamless finish; its super-fine pigments are easy to blend.



£16.50
Liz Earle

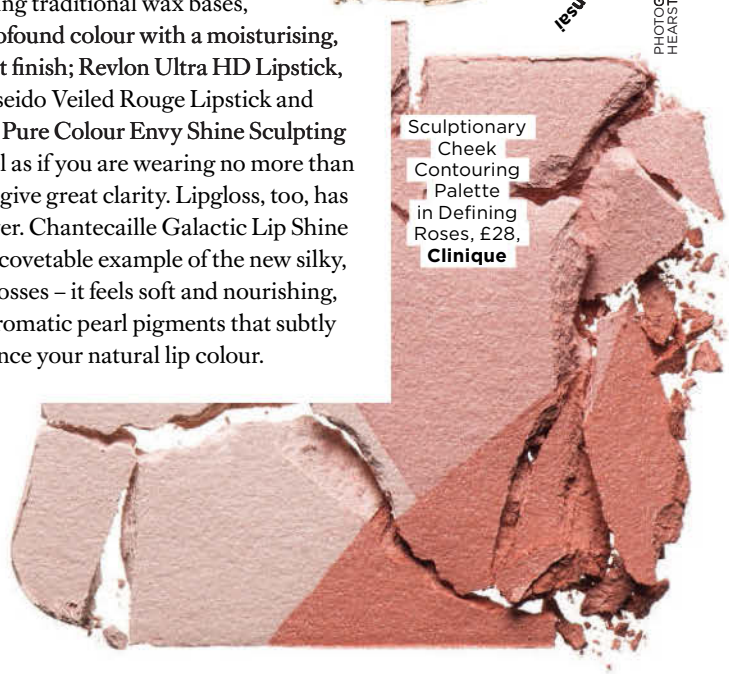


£19.50
Shiseido

£25
Estée Lauder

£27
Chantecaille

Eye Tint in 11, £26.50
Giorgio Armani



Sculptionary Cheek Contouring Palette in Defining Roses, £28,
Clinique



Modern technical advances lead colour cosmetics into appealing new territory

PAUL ZAK

TIP
Nestle Jo Malone's scent among your clothes to infuse them with a subtle, verdant freshness.





Jo Malone Box Hedge Square Scent, £40





£34
Dior



£52
Guerlain



£55
Diptyque



£47
Chloé



£42
Stella McCartney



£51
Issey Miyake



One Morning Body Splash, £75
Bamford

5
FRAGRANCE

Fine fragrance seems increasingly polarised between two camps: heady, oud-infused, oriental creations, and those that propose an altogether lighter mood. Many of these can veer towards a sugary sweetness, but the airy freshness of the newest splashes and mists provides a chic alternative way to wear fragrance. The notes of peony, lily and rose have a feminine lightness perfectly suited to spring. Dior's Hair Mist revives tresses, and Diptyque's Eau Plurielle can be used as a softener to scent your bedding and clothes.

TIP
L'Oréal's Next Day Hair leaves lengths perfectly tousled, with a light (but not grungy) feel.

6
HAIR

'Natural, freshly washed "non-hair" feels good right now. It's about using the right product: hair shouldn't feel overly laboured,' says the hair stylist Guido Palau. Yet there is a distinction to be made between product-free hair – a recipe for frizz and flyaways for most of us – and hair that looks un-coiffed but isn't (see Chloé campaigns for the perfect illustration of this). This is where new haircare technology is excelling, with formulas that leave the hair clean and free-flowing but add just enough shine, control and texture to give a sophisticated finish. □



£25.50
Kérastase



£14.99
L'Oréal



Advanced Hair Series Oxygen Moisture Souffle Mask, £6.99
Dove

Hair grips (sold as part of set), £15 **Percy & Reed**



£13.25
Redken



£21
Living Proof at Cult Beauty (www.cultbeauty.co.uk)



Vented Grooming Brush, £17
Philip Kingsley



£14.85
Pureology



£6.99
John Frieda

PHOTOGRAPHS: GRAHAM WALSER/HEARST STUDIOS, PAUL ZAK



SISLEŸA

new
The anti-aging lotion

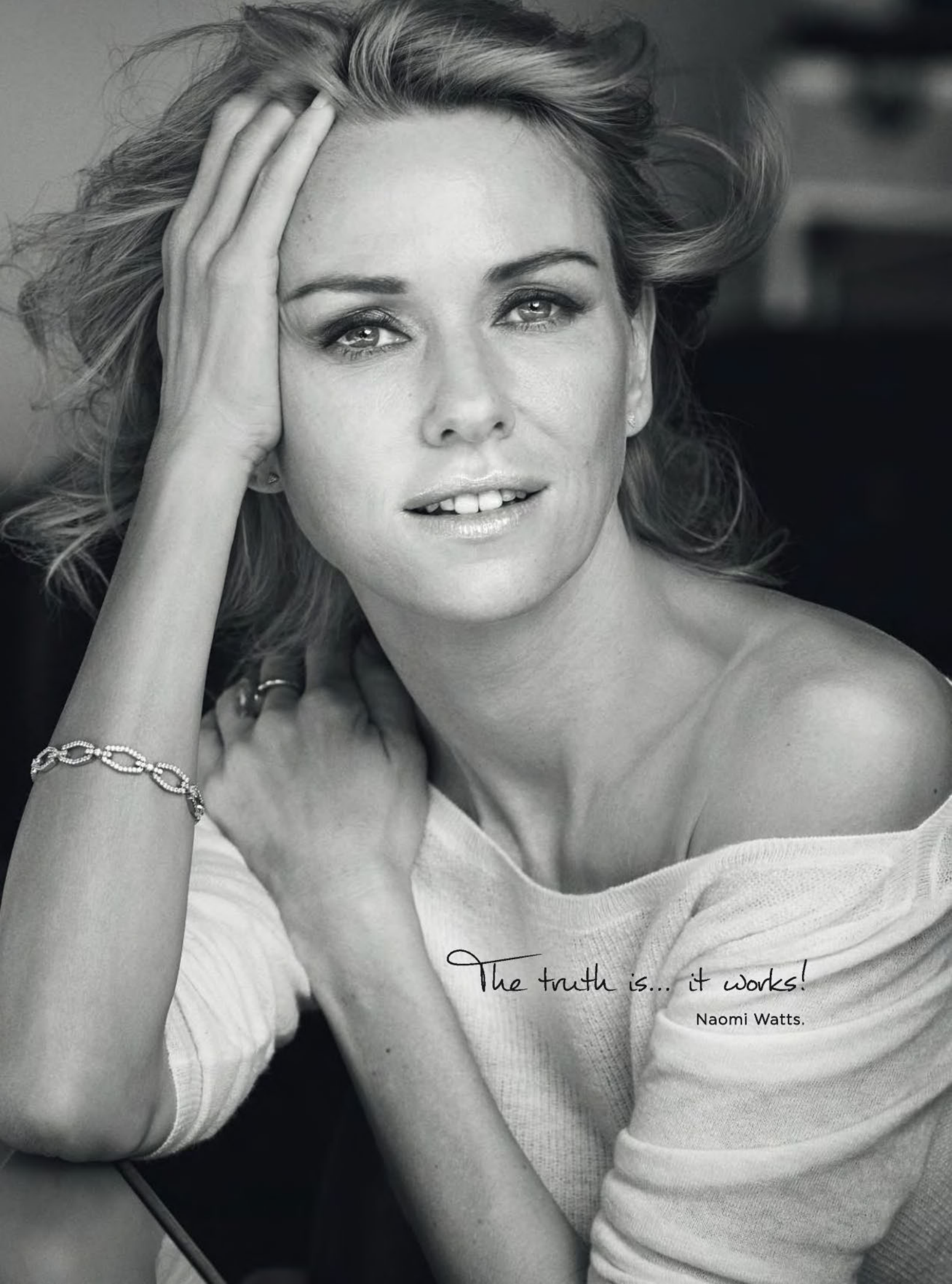
The anti-aging expertise of the cult Sisleÿa range in a new skincare lotion: the first stage of your beauty ritual.

A skincare innovation, Sisleÿa Essential Skin Care Lotion is simultaneously hydrating, nourishing and anti-aging. It optimally prepares the skin and makes it more receptive to subsequent skin care products. Its innovative milky-gel texture leaves a veil of freshness, comfort and softness on the skin.

Immediately, skin is toned, the complexion is more luminous, lines are visibly smoothed. Replumped, skin regains its radiance. After 4 weeks, anti-aging results are visible.

sisley
PARIS

sisley-paris.co.uk


The truth is... it works!
Naomi Watts.

PLUMPER SKIN, FULLER LOOKING CONTOURS.
LOOKING YOUNGER IS NOT JUST ABOUT WRINKLES.

BECAUSE YOU'RE WORTH IT.

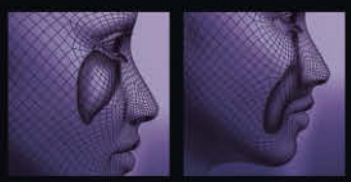
NEW

REVITALIFT
FILLER RENEW
WITH HYALURONIC ACID

■ SCIENTIFIC INNOVATION
OUR 1ST HIGHLY CONCENTRATED HYALURONIC ACID SKINCARE RANGE TO RE-PLUMP SKIN WITH MOISTURE.

■ PROVEN EFFECTIVENESS
CLINICALLY PROVEN TO REDUCE THE APPEARANCE OF WRINKLES. CONTOURS LOOK FULLER, SKIN LOOKS PLUMPER.

FOR YOUNGER-LOOKING SKIN



truthaboutageing.co.uk



L'ORÉAL
PARIS

DISCOVER David Lloyd

THE CLUB FOR ACTIVE FAMILIES



3 MONTH MEMBERSHIPS AVAILABLE*

*T&Cs Apply

TO BOOK A CLUB TOUR TODAY CALL **0844 245 8058**, VISIT **DAVIDLLOYD.CO.UK/HARPERS,** OR POP IN.

If you're ready to shrug off the winter and spring into action, come and see what's on offer at David Lloyd Leisure. Whether you want to swim as a family, burn off some calories while your toddler plays in the crèche, or enjoy a latte while you watch your child return a serve, we have something for everyone.

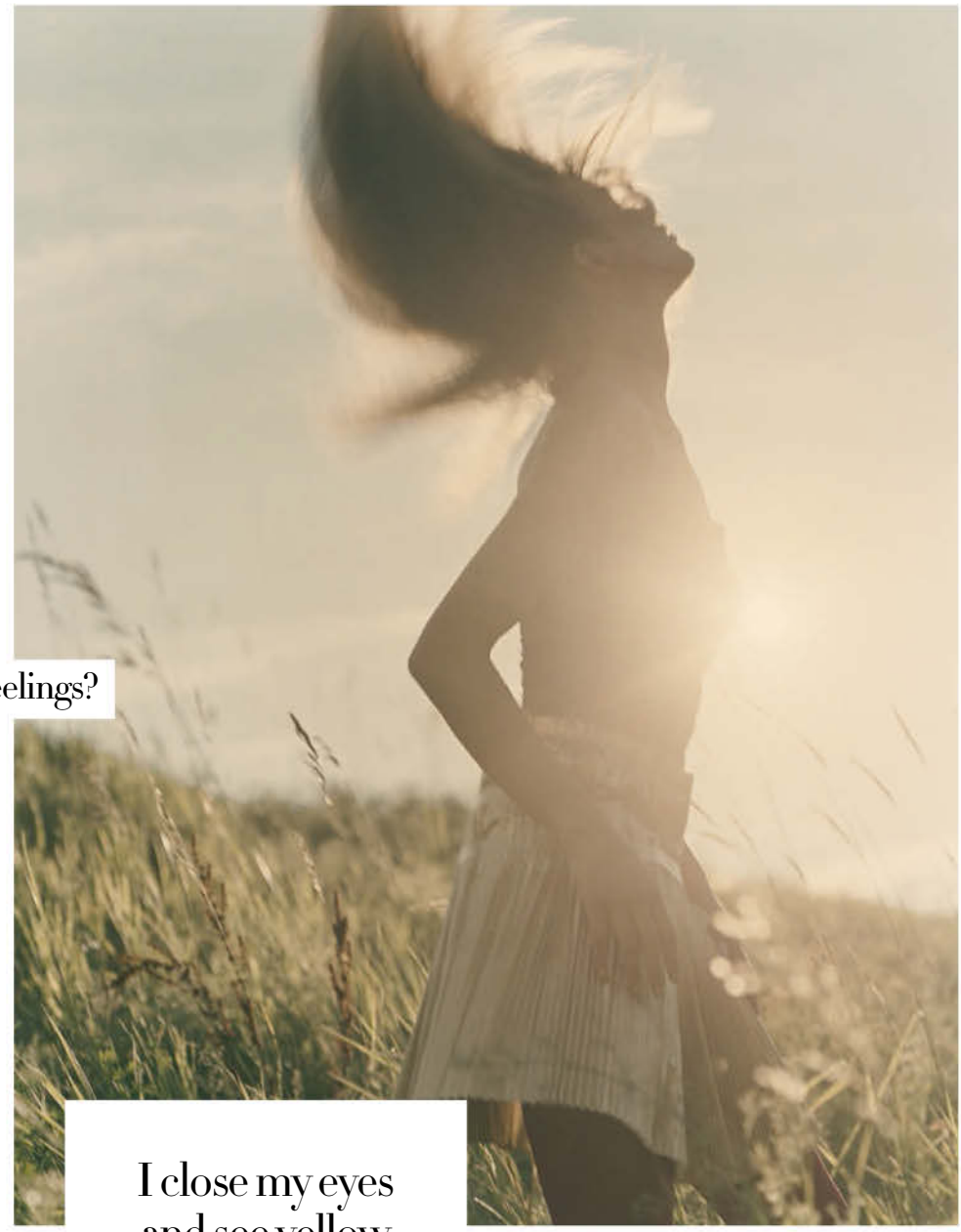








Terms and conditions apply. Facilities, fees, classes and membership contracts vary by club. Certain activities may incur additional fees.
*Monthly rolling contract after a 3 month initial commitment.



MAGIC TOUCH

Can New Age healing therapy reconnect us with our feelings?

By VICTORIA HALL

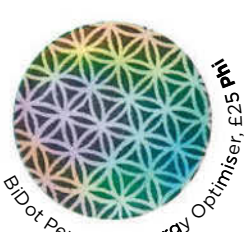
I seem to do nothing but work, I'm too controlled to cry and have been described as 'cold' one too many times. So I'm beginning to feel I need help. I haven't reached the point of requiring psychotherapy or indeed anything covered under Bupa or the NHS, but the lack of balance is holding me back. Perhaps energy healers may be the answer. This form of healing is said to ensure that all seven chakras (spiritual energy centres in the body) are unblocked, allowing your energy to flow smoothly and enabling you to open up to new experiences.

The make-up artist Charlotte Tilbury sees her healer, Estelle Bingham, twice a year for a 'spring clean'. 'It's an empowering tool to help me focus on what I want to achieve in my life and career,' says Tilbury. 'Estelle is an incredible holistic counsellor and she has a wonderful, calming touch. I always feel lifted and centred after I see her.' If Tilbury has found her guru, I am on a quest for mine. There are various styles of healing and each therapist takes their own approach. The key is to find the healer who suits you.

> I close my eyes and see yellow roses floating up to the sky

My journey starts with the Maya Medicine Man Roland Torikian at Triyoga in Camden, who asks me where I am with life at the moment. I hold a date-stamped chicken's egg in my hands. He takes my pulse and burps out my 'negativity' in a series of rich belches; then massages the knots in my shoulders, before cracking the egg into a cup of water to read my energy in its colour and consistency. As bizarre as the experience is, what is weirder still is how good I feel afterwards. Nonetheless, Mayan medicine is far too peculiar for me.

The holistic practitioner Suzanne Waterworth takes a multi-level approach to tackle issues mentally, emotionally and physically. As I lie on the bed at Triyoga with my eyes closed, she silently speaks to my angels (or spirit guides), and uses Reiki (a non-physical treatment that clears the chakras) and



BiDot Personal Energy Optimiser, £25 **pHi**



Body oil, £65
De Mamiel



£35
Shiffa



Artemis pendant, £1,990
Bee Goddess



PHOTOGRAPHS: GREG KADEL/TRUNK ARCHIVE, GRAHAM WALSER/HEARST STUDIOS

acupuncture on my legs and hips. I leave feeling overwhelmingly sad, a sensation Waterworth recommends I embrace in order to re-engage with my emotions and keep my energy balanced. But I fear the melancholia is too strong for me to want to repeat the treatment.

For a full Reiki experience, I visit Katie Light at Wakeman Road, a wellbeing centre in north London. While her hands hover over my chakras, I close my eyes and see yellow roses floating up to the sky. Light says yellow is the colour of the stomach chakra (solar plexus) and represents the relationship between work and life. Not everyone sees visions during the treatment; some can hear noises, and others experience nothing at all. For the sceptics, Light offers food for thought: 'Think about radio frequency: you can't see radio waves happening, but you know they are there. It's the same with Reiki – it goes from the practitioner to the client and there's a balancing of energy,' she says.

The fourth healer I see is Ben Barnett, who gives me a full-body massage on a warm water bed with guided meditation. It's one of the best deep-tissue massages I've ever experienced – reason enough to book another session. I choose 'positivity' as my desired result at the beginning of the treatment, and within 45 minutes I certainly feel uplifted. I leave the private members' club in Knightsbridge standing slightly taller. Barnett then emails me a recording of the session, so I can listen to the meditation whenever I need to.

By the time I speak to the contemporary shamanic healer James Philip on the phone, I'm starting to feel overwhelmed by all the treatments. Philip's advice is to slow down, not read too many self-help books and find a healer I can resonate with. I feel he may be the man for me – practical and brisk. All of the healers I have seen pinpoint that the energy in the left part of my body (the female side) doesn't flow as fluidly as in the right. This is a common problem for women, apparently, for whom any display of emotion, especially crying, is seen as a sign of weakness. So to get ahead in life and to be successful women sometimes suppress tears. When I ask how I can loosen my control over my emotions and be less frosty, the advice is generally to live in the moment, mindful of my feelings. It is Philip's prescription that strikes a chord with me: 'Go to a comedy show and laugh until you cry, or watch a tear-jerking movie and do not be afraid to weep,' he says. The following weekend I watch *Beaches* and sob for the final 30 minutes. It feels cathartic. That I cry again the following Thursday is something of a triumph; the ice is starting to melt. □

ADDRESS BOOK

1
BEN BARNETT AT GRACE BELGRAVIA
11c West Halkin Street, London SW1 (020 7235 8900)
Hydrotherm 3D treatment, £150 for 60 minutes



Body oil, £64
Mauli


Bracelet, from £325
Venusrox

2
ROLAND TORIKIAN AT TRIYOGA
57 Jamestown Road, London NW1 (020 7483 3344)
Maya Medicine session, £70 for 40 minutes



Pendant, £3,600
Bee Goddess

3
SUZANNE WATERWORTH AT TRIYOGA
57 Jamestown Road, London NW1 (020 7483 3344)
Resistance Stretching, £70 for 60 minutes

4
KATIE LIGHT AT WAKEMAN ROAD
4 Wakeman Road, London NW10 (020 8964 6740)
Reiki session, £85 for 60 minutes





MantraBand, from £25
MantraBand

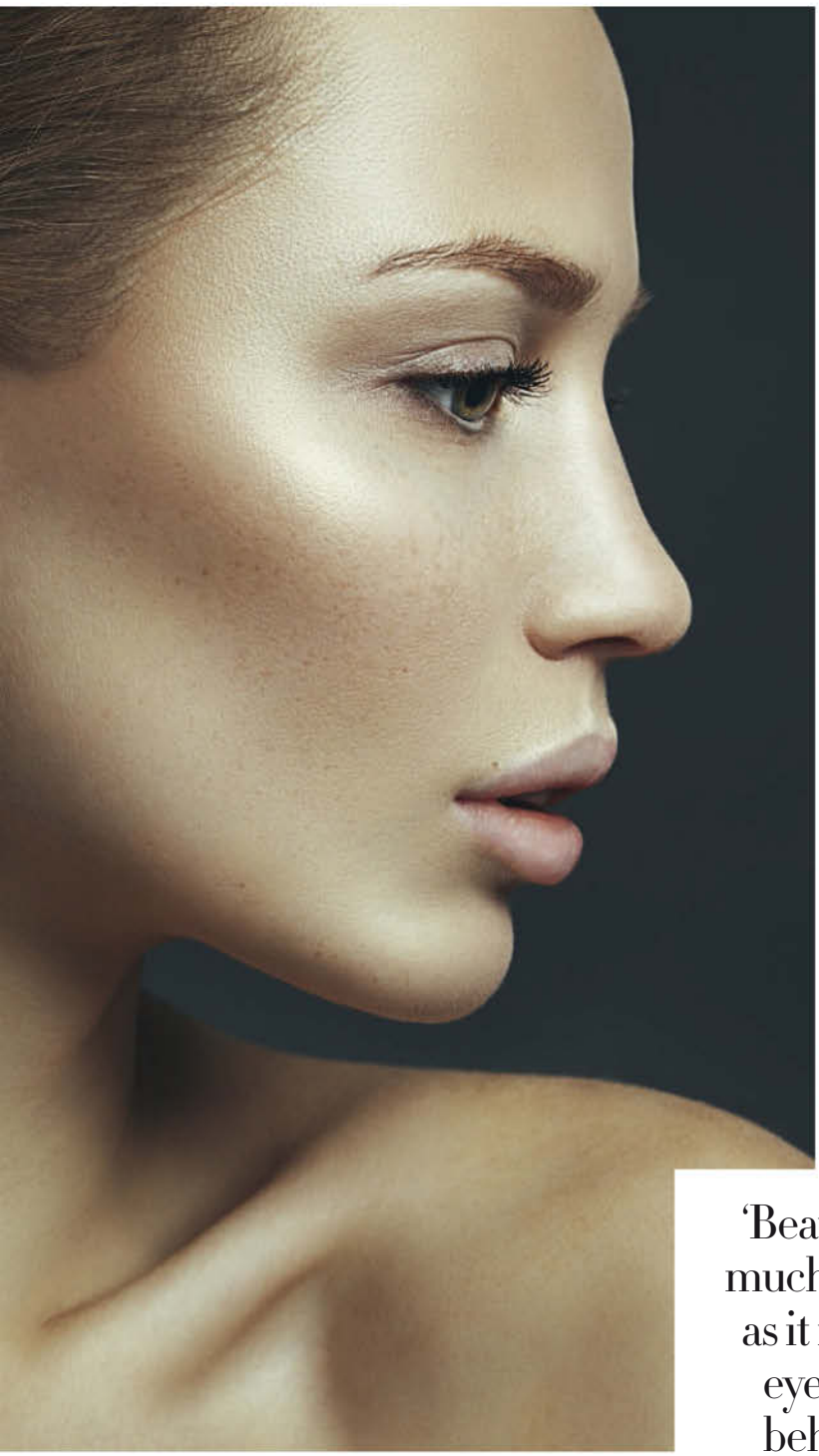
5
JAMES PHILIP AT NEAL'S YARD REMEDIES
2 Neal's Yard, London WC2 (020 7379 7662)
Energy healing session, £95 for 60 minutes





Incense sticks, £12
Ila

PHOTOGRAPHS: JAN WELTERS/TRUNK ARCHIVE; GRAHAM WALSER/HEARST STUDIOS



SUPER NATURAL

In the search for skin with a radiant, youthful finish, leading face-care expert Dr Prager offers an individual approach

Although injectables are now readily accepted as just one more defence in a woman's beauty arsenal, there remain misconceptions among some about what such treatments can actually achieve. Take Botox: despite huge advances in the understanding of how to handle and administer this remarkable product, for many it remains forever associated with 'frozen' foreheads and a dearth of facial expression. But used well, argues Dr Michael Prager – one of Europe's leading authorities on facial aesthetics – Botox can be a vital tool to 'create beauty, not change'.

'In my opinion,' he continues, 'Botox has got nothing to do with art or wizardry. Beauty is as much science as it is in the eye of the beholder.' It is this dedication to the 'science' of beauty that led Dr Prager to develop what is fast becoming his signature technique. Application to areas in the upper-half of the face, including the forehead and eye region, are treated as secondary, with Botox used first and foremost to tighten the jawline and top of the neck. 'To make a face look younger and better we want movement and smile lines,' he explains, 'but we also need a sleek jawline.'

According to Dr Prager, beauty is 'such a personal experience' it can't possibly be met with the one-size-fits-all approach that so many in his field still employ. In contrast, the consideration he offers to the women (and, increasingly, men) who visit his London clinic can only be described as bespoke.

'Beauty is as much science as it is in the eye of the beholder'

He begins by carefully evaluating the whole face. 'We take detailed before-and-after images, with every little change and improvement made visible on screen,' he explains. 'Patients have input in every step of the procedure and in discussing their results.' As a general rule, one-off appointments are gently discouraged. 'It's important for us that we can see patients for follow-up treatments,' Dr Prager says, as these allow for a more natural evolution in what he calls a client's 'journey'.

Of course, there's more to a youthful-looking appearance than Botox. Dr Prager's clinic also offers all the latest non-surgical treatments and techniques – from super facials (including the so-called Red Carpet Facial, which is ideal preparation for a big night out) and peels, to needling and mesotherapy. Each one is delivered with the same care and attention to your individual skin and lifestyle needs. You can be confident you'll leave with the kind of natural-looking, subtle finish that is the very definition of beauty. *For more information, ring 020 7323 3660, or visit www.drpragerclinic.com.*



Over the past 15 years, Dr Prager has become one of Europe's most sought-after practitioners, due to his individually tailored approach to facial work

HOW TO

UPGRADE YOUR SKINCARE

This month, NEWBY HANDS reveals failsafe complexion boosters



For those who want to give their skin a boost, here are the key products that I think make a visible difference.

A REALLY NOURISHING CREAM To go beyond daily skincare and right the wrongs of too little sleep, too much sun or cold, a long flight or a bout of illness, I have two favourites to recommend: Elemis Pro-Collagen Marine Cream, £80, is a little gem as it is incredibly restorative, while its light texture makes it good for any skin type; and Crème de la Mer is a great way to give dry or irritated skin that velvety-smooth texture.

A FACE MASK Use this as a night treatment, a pre-anything skin brightener or a morning skin booster. Choose one that hydrates or moisturises so it can be massaged in, rather than removed. A light layer is a good base for everyday use (even under make-up), or several layers massaged in at night make skin look amazing come morning; applying liberally, then leaving it on while you clean your teeth before massaging in the excess is the quickest way to improve dull, pasty morning skin. Try Clinique Even Better Brightening Moisture Mask; La Prairie Skin Caviar Sleep Luxe Mask; or Sisley Black Rose Cream Mask.

A PEEL I have yet to meet an expert who does not recommend peels. Lifting off the rough, dull surface layer of dead cells allows active products to penetrate the skin better and make-up to last longer; and gives skin the reflective glow that only comes from a smooth, even surface. But update your grainy scrub for the more refined effects of an AHA or glycolic peeling mask or pad. These give an even, 'polished' finish while also increasing the skin's moisture levels over time. Try Dr Sebagh Deep Exfoliating Mask, £59; Zelens PHA+ Bio-Peel Resurfacing Facial Pads; or Dr Dennis Gross Alpha Beta Peel Pads, £67.



£34 **Clinique**

£95.50 **Sisley**

£213 **La Prairie**

Silver Edition, £99 **Elemis**

£24 **Darphin**

£98 **Chantecaille**

£89 **Elizabeth Arden**

£50 **Estée Lauder**

£105 **Crème de la Mer**

£65 **Zelens**

A NATURAL FACE OIL This should leave skin radiant, healthy and supple, rather than shiny. For fragile, stiff skin, three drops massaged in at night will work wonders, as I have yet to find anything that matches the effect of a good oil. Try Darphin The Revitalizing Oil; Melvita's Argan+ Face Care Oil, £32; or Estée Lauder Resilience Lift Restorative Radiance Oil.

A RETINOL CREAM These may be a blast from the past, but they are now firmly back in favour because, as the chemist and clinical skincare expert for Elizabeth Arden Joe Lewis explains: 'To date, there have been no technologies with a more transformative impact on the skin.' For best results, he recommends a combination of retinoids and AHAs for 'results that are visible and cumulative'. Try Murad Time Release Retinol Concentrate For Deep Wrinkles, £65; Elizabeth Arden Pro Perfection Facial Serum; or Chantecaille Retinol Intense.

A CLEANSING GADGET We can expect to hear more about the detrimental effects of air pollution and the difficulty of removing damaging particles with basic skin cleaning. Which is where sonic skin brushes come into their own, not only to deep clean the skin, but to lift off dead cells and increase blood and lymphatic circulation, leaving skin healthier overall. Try Clarisonic Aria; or Clinique Sonic System Purifying Cleansing Brush, £79. □

To receive 20 per cent off Elemis products, visit www.elemis.com/harpers and enter the code 'HB20ELE'.

Newby Hands



From £155 **Clarisonic** with luxe brush head, £25



PHOTOGRAPHS: VICTOR DEMARCHELIER, COURTESY OF NEWBY HANDS, GRAHAM WALSER/HEARST STUDIOS

ELLE WEDDING

ON SALE NOW

OR BUY IT AT ELLEUK.COM/ORDER

PLUS, YOU CAN DOWNLOAD THE DIGITAL EDITION TODAY



Photography: David Vasiljevic.

THE STYLISH WOMAN'S GUIDE TO GETTING MARRIED

DRESSES | HAIR | BEAUTY | ACCESSORIES | PLANNING | TRAVEL | DETAILS & MORE


NOT JUST A HOTEL,
A WAY OF LIFE
THE LUXURIOUS 5* HOTEL
IN FAMOUS
PLAYA D'EN BOSSA BEACH
IBIZA, SPAIN
VISIT HRHIBIZA.COM
Hard Rock
HOTEL
IBIZA



PHOTOGRAPH: ALISTAIR TAYLOR-YOUNG

LOVE IN A HOT CLIMATE

The author JILL DAWSON is drawn to the flower-strewn islands of French Polynesia, where the similarly enchanted poet Rupert Brooke lost his heart



It was watching the film *South Pacific* as a child that hooked me. The islands of Tahiti and French Polynesia are about as far as it's possible to travel from the UK without being on your way back (almost 10,000 miles; a combined flight time of approximately 20 hours) and something about that remoteness casts a spell on me, along with all the images of exotic flowers, rainbow-coloured fish and seas of haunting loveliness.

In 2006 I have the perfect excuse to visit. I'm working on a novel about the poet Rupert Brooke, who travelled in the South Seas in the early 1900s, leaving behind a heartbroken girlfriend, Taatamata, when he returned to Britain just before the outbreak of World War I.

Brooke mused on the possibility of 'a baby' to his boyhood friend Dudley Ward. A letter received from his Polynesian girlfriend seemed to confirm his suspicions. In a mixture of French, English and Tahitian, she writes: 'Sweetheart… I grow fat all time.'

I find no evidence of a child on my visit in 2006, and so I write *The Great Lover* anyway, using the logic of imagination. One biographer had found a possible daughter, a woman called Alice Rapoto who died in the 1990s, and that's the story I write. Having published the novel, I'm invited back this year to a book festival in Tahiti's capital, Papeete, and decide that this time I'll discover the other islands. Bora Bora is the most famous and luxurious, but Le Taha'a is unspoiled and closest to how the islands would have been in Brooke's day.

Stepping out at the tiny airport of Raiatea, I am greeted with a garland of *tiare* flowers around my neck – to ward off the island's ghosts. This white, star-shaped flower with its five waxy, coiled petals is picked in the mornings when the scent is strongest – an intoxicating perfume that hangs around you all day: heady, delicate and elusive. It's the national flower of French Polynesia and used to scent the monoi oil used in many of the spa products. It's plastered on my hair too; a weird thick unction, but it conquers my frizz like no salon serum ever has. The sultry jasmine-vanilla smell lingers for days.



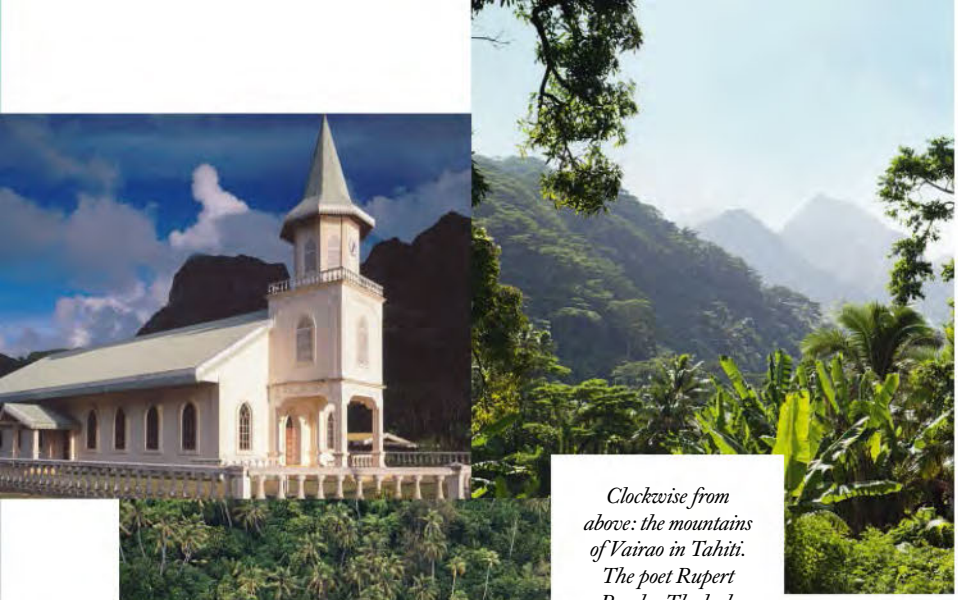


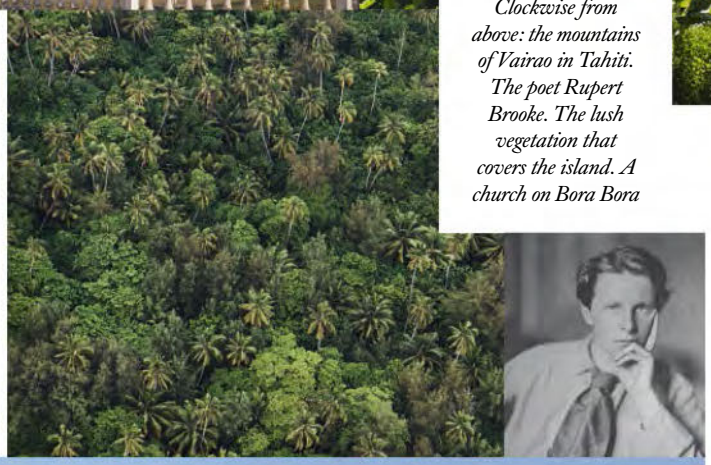
Above: a Tahitian stingray. Left: a view from Le Taha'a resort

Brooke's Tahitian girlfriend pitied the plain Westerners who leave their hair unadorned with the gardenia, *tiare*, frangipani or hibiscus flowers that Tahitians wear. Wherever you walk on the islands, flowers line your path, dropped in your way like a firework, or the astonishing hibiscus flower – yellow in the morning, orange in the afternoon and a flaming red at night. Children make chalky tattoos on their arms using a ti leaf pressed against their skin: a beautiful fern of fine white lines that disappears as soon as it's touched.

I visit a family-run vanilla farm and am shown how the vanilla plant (a white orchid) is hand-pollinated – the bees would otherwise contaminate the flavours with other flowers. Le Taha'a Island is

PHOTOGRAPHS: ALISTAIR TAYLOR-YOUNG, INTERSECTION PHOTOS, GETTY IMAGES



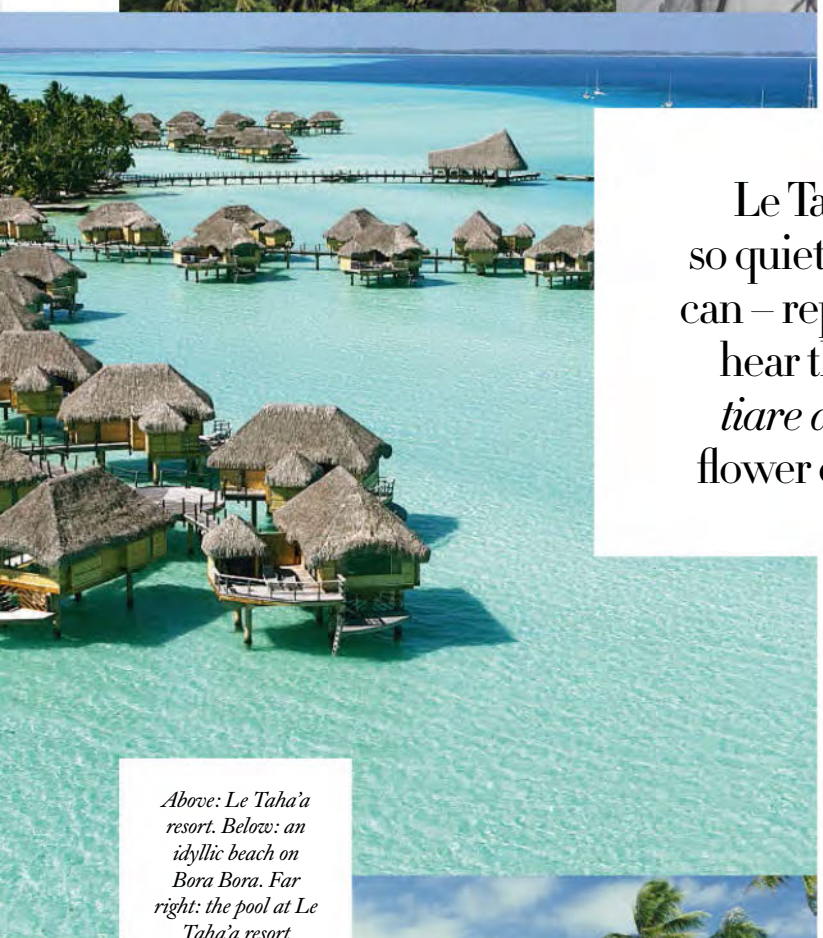


Clockwise from above: the mountains of Vairao in Tahiti. The poet Rupert Brooke. The lush vegetation that covers the island. A church on Bora Bora

named after this crop, the best and purest vanilla in the world. Vanilla pods bought anywhere else are boiled to dry – ruining the flavour, as far as this farmer is concerned. He spends two years hand-turning the black pods in the sun and taking them in at night – 'I train up my sons; good job I have a big family.'

The same family runs a pearl farm, too, and they show me the astonishing colours of the Tahitian black pearl and explain how they are created by inserting tiny plastic balls into oysters' gonads. (Yes, they really are called gonads.) I defy anyone visiting Polynesia not to end up buying South Sea pearls. My obsession with the colour range – not really black, but everything from rose-pink to peacock-blue – means I came back laden with them. The pearl farmer drills a hole in my favourite one then and there, slipping a silver chain through it and offering it for a song.

Le Taha'a is so quiet that you can hear a gecko clicking, the sea lapping at the doors of your beachfront bedroom, or – reputedly – the sound of the rare *tiare apetahi* flower opening. Vanilla, pearls and tourism are the only economy, but French Polynesia receives as many visitors in a year as Hawaii does in 10 days, so you'll never feel crowded. Nightlife is non-existent and consists of a performance once a week, in which the locals dance. I am delighted to see the boy who carried my case throwing fire, and the cross-dresser (*mahu*) who serves at the bar, flaunting his moves. Even in Rupert Brooke's time, *mahu* were common and acceptable in Polynesian society though missionaries tried to eradicate the practice. If there are too many boys in a family and no daughter, a 'girl' has to be created who understands weaving, who can make the coconut bread and breadfruit paste. These girl-boys aren't necessarily gay or transsexual, but they do wear dresses and catch visitors by surprise.



Le Taha'a is so quiet that you can – reputedly – hear the rare *tiare apetahi* flower opening

In contrast, my days in Papeete, on the bigger island of Tahiti, are noisy and steamy and, at the Salon du Livre, hectic. I do some TV interviews; I speak to other writers, and experience anew the sensory assault that bewitched painters like Matisse and Gauguin. Lines of poetry, lines of Brooke's poetry, swim into my head like fish. The glittering black sand, the sudden ribbon of violet when snorkelling, the jewel colours of the sea.

A final magical gift is offered on my return. In an email correspondence with a translator, he mentions a conversation he's had. His friend Georgia told him that as a child in the 1960s she met a beautiful woman with long grey hair, called Alice, living in grand house on the island of Moorea overlooking Tahiti. Her father, Georgia says, was the poet Rupert Brooke. □

Jill Dawson stayed at Le Taha'a Island Resort & Spa; book with Relais & Châteaux (00800 2000 0002; www.relaischateaux.com); a seven-night stay costs from about £2,650 a room. She flew with Air Tahiti Nui, via Paris and Los Angeles. With thanks to Tahiti Tourisme.





Above: Le Taha'a resort. Below: an idyllic beach on Bora Bora. Far right: the pool at Le Taha'a resort







HAM YARD HOTEL

Stepping off the little roads behind Shaftesbury Avenue into the Ham Yard is a slightly hallucinatory experience. This new establishment, an ally of the Soho Hotel and the Covent Garden Hotel, is playful and colourful and buzzes with energy. Kit Kemp, co-owner of the hotels, has taken her love of pattern to new levels here and each room has big splashy wallpaper and lively pictures, while the restaurant and saloons are rich in printed textiles and oil paintings in an explosion of different styles. Everywhere you rest your eye is another quirky delight. To add to the general excitement, there's a lovely 1950s bowling alley downstairs, a large private cinema and the whole of the West End on your doorstep. For those who fear they can't stand the pace, there's a spa with a state-of-the-art hypoxic studio, or altitude room, which will send your fitness soaring. SASHA SLATER

Ham Yard Hotel (020 3642 2000; www.firmdalehotels.com), from £318 a room a night.

HOT IN THE CITY

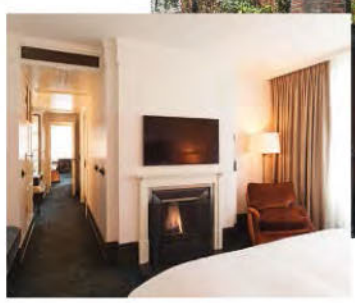
The sleekest new hotels in London, tried and tested

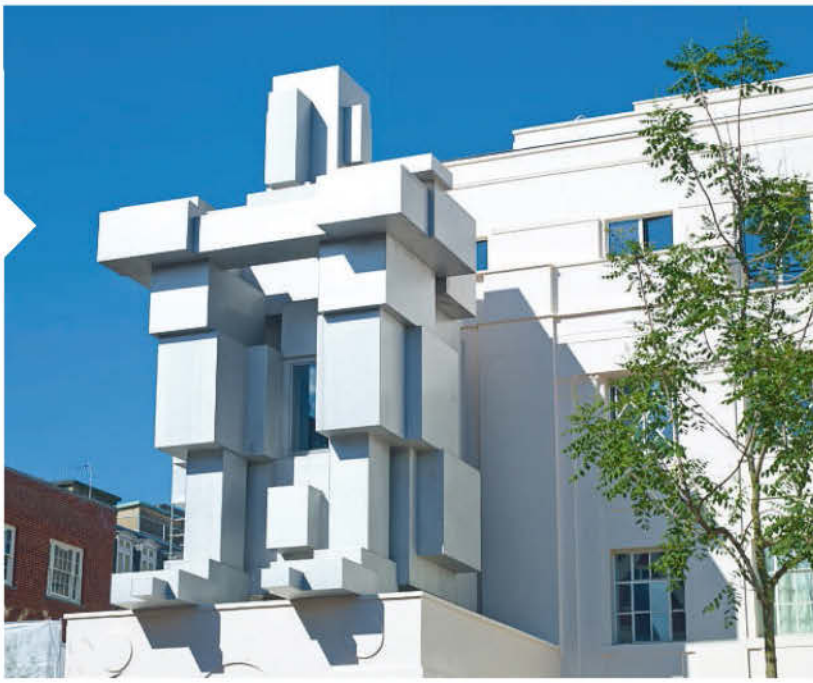
CHILTERN FIREHOUSE

Gliding behind tall, dark gates into the courtyard at Chiltern Firehouse feels like slipping through the wardrobe into Narnia. The hotelier André Balazs has brought his subtle brilliance to this Grade II-listed Victorian fire station in Marylebone, creating a den of enchantment with 26 spacious suites. Each has a working fireplace and palatial bathroom – a glorious mix of slab marble and hand-illustrated tiles. A handwritten note on the bedside table reads 'Ring for anything', and certainly Balazs' Emilia Wickstead-wearing 'brigade' make the impossible possible; such as champagne and crab doughnuts from Nuno Mendes' kitchen by candlelight in the gothic watchtower. Indulge in French martinis in the Ladder Shed lobby bar – reminiscent of golden-age Mustique, surrounded by hanging baskets of ferns, raffia chairs and quirky antiques. Return from dinner to hot-water bottles, a silver tray of salted-caramel chocolates, a soundtrack of jazz from the in-house iPod and the fire aglow. LUCY HALFHEAD

Chiltern Firehouse (020 7073 7690; www.chilternfirehouse.com), from £400 a room a night.







THE BEAUMONT

The first hotel venture from Chris Corbin and Jeremy King is, unsurprisingly, a study in understated elegance and luxury. Having spent the past few decades establishing some of London's most revered restaurants including the Wolseley, the Delaunay and Brasserie Zédel, Corbin and King have applied all their trademark attention to detail to the Beaumont. Situated in an imaginative conversion of a 1920s garage in a quiet Mayfair enclave, the hotel provides a welcome escape from the madding crowds of nearby Selfridges and Oxford Street. The 50 art deco-style rooms are decorated with period paintings and the public areas are loungey and homely (if you happened to live in the lap of luxury in pre-war New York). Just the sort of place you'd find Bogart's Rick from *Casablanca* propping up the bar. MARISSA BOURKE

The Beaumont (020 7499 1001; www.thebeaumont.com), from £395 a room a night B&B.





THE HOXTON, HOLBORN

Hoxton Hotels' second venue emulates the successful formula of its Shoreditch sister – a Modernist-industrial look with bare concrete walls, stacks of vintage suitcases, squishy armchairs and old magazines dotted around the lively lobby. Bunker down in a Shoebox, Snug, Cosy or Roomy bedroom, whose shrewd edit of extras includes free WiFi, an hour of phone calls, fresh milk for tea and a breakfast fairy who leaves a bag containing a yoghurt-and-granola pot, orange juice and a banana outside your door. Compact but comfortable bathrooms are stocked with Pen & Ink potions, and orange Penguin Classics fill the shelves. The Soho House Group lends its particular brand of cool to the Hubbard & Bell restaurant – a Brooklyn-style diner fitted out with mustard Cadillac booths, where you can devour juicy burgers and truffle fries. There's also a Chicken Shop, Cheeky nail salon and the Holborn Grind café for a morning pick-me-up. LUCY HALFHEAD

The Hoxton, Holborn (020 7661 3000; www.thehoxton.com), from £69 a room a night.





MONDRIAN LONDON

Nothing is more romantic than a view, and the Mondrian London, just across Blackfriars Bridge in Sea Containers House, has cornered the market in iconic Thames riverscapes. Step onto your little balcony and your eye can sweep from St Paul's on your right, down past the London Eye to the Houses of Parliament on your left, while in the foreground darkness, the lights of cars and buses crossing the inky water twinkle like stars, and you hear the soft lapping of the waves on the shingle below. Within the walls of the huge building, originally designed as a hotel in the 1970s and now restored to more than its former glory by Tom Dixon, there is a sumptuous Bathhouse and Spa, an innovative cocktail lounge (don't miss the Dandelyan Sour), and a big, grand restaurant, Sea Containers, whose decor and general air of decadent fun make you feel you're on a gigantic 1920s cruise liner. SASHA SLATER

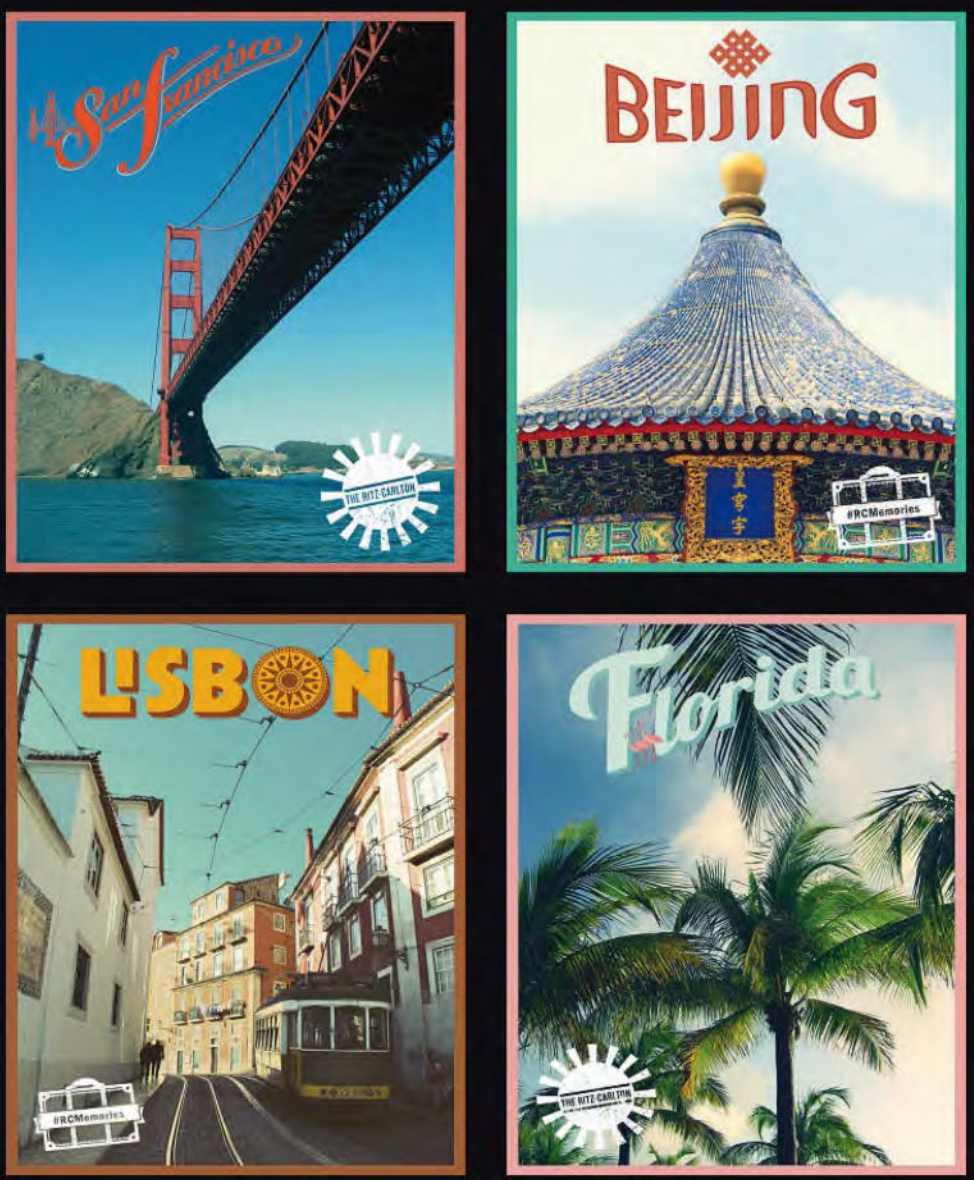
Mondrian London (020 3747 1000; www.mondrianlondon.com), from £229 a room a night. □

PHOTOGRAPHS: KIM MYERS ROBERTSON/TRUNK ARCHIVE, REX FEATURES

EXPLORE UNFORGETTABLE TRAVEL MEMORIES FROM ACROSS THE GLOBE

From discovering New York through the eyes of a local, to exploring the Cornwall that inspired Daphne du Maurier, some of *Harper's Bazaar*'s favorite writers share their unique travel experiences.

Visit ritzcarlton.com to plan your next adventure.



THE RITZ-CARLTON®

88 hotels and resorts in 25 countries worldwide. ©2015 *The Ritz-Carlton Hotel Company, L.L.C.*

BAZAAR

TRAVEL MEMOIRS

Edited by SASHA SLATER

TIMES OF OUR LIVES

Bazaar writers revisit their favourite holiday destinations, from the wilds of Cornwall to vibrant New York



Cliffs near Lezzey in Cornwall, featured overleaf

PHOTOGRAPH: ANNA HEDDERLY



This page and opposite: Fowey in Cornwall, and the surrounding area that inspired Daphne du Maurier











THE ROAD TO MANDERLEY

JUSTINE PICARDIE recalls how life's twists and turns lead her back to Daphne du Maurier's haunting Cornwall

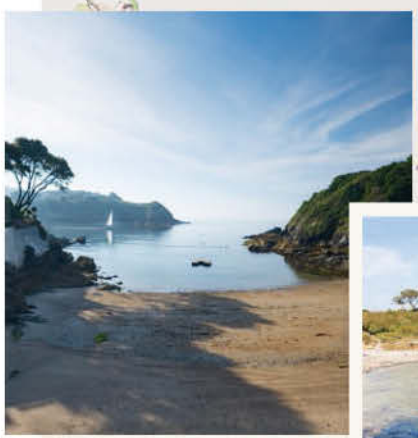














PHOTOGRAPHS: ANNA HEDDERLY, GETTY IMAGES





For anyone who loves the stories of Daphne du Maurier, as I do, there is a part of Cornwall that will forever be associated with her writing; in particular, the landscape surrounding Menabilly, a mysterious mansion that was the inspiration for Manderley in *Rebecca*. It's a region I first discovered in childhood, at the same time that I started reading Du Maurier; a magical realm in which imagination and reality are entwined. Since then, I have returned often, walking along the windswept coastal path that leads from Fowey to Polridmouth Bay, seeking out the landmarks that appear in *Rebecca*, including the cottage on the beach where Maxim de Winter has a murderous confrontation with his first wife. Here, too, are the last remains of the shipwreck that appears in *Rebecca*; a rusting skeleton exposed at low tide on Polridmouth Bay, and beyond that, the coastal headland known as the Gribbin, where sheer cliffs plunge down to a turbulent sea.

I have found myself endlessly retracing Du Maurier's footsteps – and those of her haunting heroines – along the coast path, in the decades that I have been returning here; sometimes alone, sometimes with my two sons, whether in soft spring sunlight or wild winter storms; for midsummer picnics and autumnal walks. And while researching and writing *Daphne*, my own book about Du Maurier, I visited even more frequently; at one point, staying in a cottage deep within the Menabilly woods, formerly inhabited by an elderly spiritualist and her companion, who had been Du Maurier's starting point for the blind psychic and her sister in *Don't Look Now*. Suffice to say, it was an atmospheric place, beautiful by day, and eerily unsettling in darkness, when ghostly whispers seemed to mingle with the rustling of the wind in the leaves.

> I have endlessly retraced Du Maurier's footsteps in the decades I have been returning here

Menabilly itself is closed to the public, and remains hidden from the road and the sea, just as it was when Du Maurier leased the house in the 1940s. Encircled by dense woodland, the estate still feels impenetrable, with a sense of otherworldliness reminiscent of her famous description of the Manderley estate at the beginning of *Rebecca*. 'Last night I dreamt I went to Manderley again… The woods, always a menace even in the past, had triumphed in the end. They crowded, dark and uncontrolled, to the borders of the drive. The beeches with white, naked limbs leant close to one another, their branches intermingled in a strange embrace, making a vault above my head like the archway of a church.'







There have been moments in my past when these shadowy woods have seemed every bit as sinister as in *Rebecca*; indeed, I stumbled through them, weeping, feeling myself entirely lost, as my first marriage was ending, seven years ago. Such was my anguish then that I almost began to wonder if I had somehow created the catalyst for this catastrophe, by writing a book about an unhappy episode in Du Maurier's own life, when her husband had fallen in love with another woman, leaving Daphne alone at Menabilly, where she felt herself to be haunted by the ghost of Rebecca.

After that profoundly unhappy period, I felt uncertain about returning to this territory; both literally, and in a literary sense. But then last year I was invited to give the annual Du Maurier Lecture at the Fowey Festival in May; and this time, I went with my second husband, who had never visited the area before. As we drove down together, crossing the Tamar Bridge from Devon into Cornwall, the sun broke through the slate-grey clouds, and by the time we approached Fowey, the sky was blue and brave. The following morning, we strolled down to the sea, to Readymoney Cove, past the pretty cottage that Du Maurier had lived in while she was restoring Menabilly; and I realised how much I had missed this beautiful landscape that was written into my heart.



Yet the return not only conjured up my memories, but my husband's hidden past, as well; as we were to discover, in the ancient churchyard of St Winnow, on the bank of the River Fowey. There we came across the gravestones of his mother's Cornish ancestors, the Vivian family, whose estate at Glynn was close to Menabilly. Such connections might seem tenuous, yet to me at least, they served as a reminder of how a familiar landscape can still contain surprises; as do our journeys through life. And while I continue to admire Du Maurier's writing, I know that the nameless heroine of *Rebecca*, the second Mrs de Winter, is not to be trusted when she declares: 'We can never go back again, that much is certain…' For we can go back to the places we have loved, even when all love seems lost, and still find ourselves again. □

Justine Picardie will be speaking about Daphne du Maurier at the Oxford Literary Festival (www.oxfordliteraryfestival.org) on Saturday 28 March.

IT'S SHOW TIME

The glamour of Broadway seduces SUSIE BOYT every time







When in low spirits or excessively high ones, when in hiding, in danger, in disgrace, or just in-between things, I have been rescued by New York time after time. I'm different there: lighter, crisper, faster. I don't dwell on things. The first thought that comes into my head is usually good enough. I wander through the streets as though I'm on the inside of a song… My nerve endings glow and crackle. Everything in me brims.

Sometimes home life can pile up and dwarf me. Now and then I feel as though my brain's trying to escape from my head through my ears. In New York, with the sharpness of the air, I travel lightly. There's no one to please but myself. Anything is possible and even probable. My complaints box is empty. Esprit de l'escalier, thoughts of revenge or being under-appreciated or even over-praised – it's all nonsense. I always knew it was, deep down.

Even that old tortoise nostalgia is rebranded, its brightness and colour turned up to the highest hue. In New York City streets, nods to Hollywood and Broadway shows are everywhere. I can almost spot Shirley MacLaine marching through Central Park singing: 'Today I feel New York is really my personal property,' before her boyfriend pushes her in the river and pinches her bag ('He wasn't for you, honey'). Could that be Frank Sinatra, fresh off the ship, pink-faced in his sailor suit swinging round a fire hydrant crooning: 'New York, New York, it's a wonderful town.' In my head Liza Minnelli's belting: 'If I can make it there I'll make it anywhere…'

I like to stand on some busy intersection near Broadway and 42nd Street, lights flashing, the names of stars throbbing above theatre marquees, people dressed as cuddly animals advertising things, shops piled high with tat, tourists, pickpockets, gold living statues trying to look original, and as I breathe in the yellow-taxi fumes and the scent of legwarmers and tap shoes and hot dogs, I think: '*This* is fresh air, my friend.'

I first glimpsed New York through the sitcom *Rhoda* when I was five: flat-shares, dating, interfering mothers and slinky knitwear. Rhoda, played by Valerie Harper, was the glamorous big sister who applied her make-up so artfully she thought she ought to sign her jaw. Brenda, her little sister, was always disappointed in love: 'If anyone wants me I'll be in the fridge,' her regular refrain.

The first time I went to New York it was for exactly 24 hours. My plane coming back from holiday landed unexpectedly in flames at JFK Airport and we were told to reconvene there the next day. It was a gorgeous present. My sister took me to a diner she remembered called the Happy Donut. I bought the first















miniskirt of my career. We saw the Monet paintings at the Met. For a minute we were Rhoda and Brenda. That doughnut wasn't half as happy as we were. These days I have many friends in New York. I like to meet my interior-designer friend at Lady M's Boutique, a patisserie so high-class it's the Tiffany's of cakes. He might bring me a sample of his favourite curtain fabric – cashmere velvet – and a breathless tale: an ancient heiress on Park Avenue wants to marry him… 'I am not the marrying kind,' he announces as though it's news, 'but she's *so* rich.' He tells me of his latest project, which he's calling 'fierce whimsy'. He is carrying a Birkin that he may sell soon to pay for his summer holiday.

I meet a friend who is a Jewish playwright in his eighties in the plush lounge of a hotel. He tells me about the 12 weeks in 1966 he was hired by Warner Bros to write the musical version of *Rebel Without a Cause*. Jack Warner called a meeting and said they must all use European jump-cuts rather than American-style fades. My pal gives me little tips for writing, tips for life. 'What I really like to do is have a character do something completely out of character but still have the audience buy it,' he says. 'You know?' He tells me how difficult his proud, exacting mother is. She's 108. He adores her…

My favourite way to lose a New York evening is to sit in a piano bar in a lace dress with a cocktail – with or without someone else, I don't care – communing with the piano player. There is something about the glamour of old, half-lit New York that I find medicinal. I might request 'I Didn't Know What Time It Was' by Rodgers and Hart. I tell the waiter that sitting at a table in a room like this, flooded with history and golden light and music, is how I want to die. 'Not tonight though, Madam,' he implores, glancing at his watch.

My favourite way to lose a New York evening is to sit in a piano bar in a lace dress with a cocktail

I don't shop for clothes in New York, convinced London is cheaper and better, but I like to buy boxes of stationery and picnic-ware, and sweets you can't get at home. FAO Schwarz has glamorous continental dinner services for dolls' houses. If I can, I go to the theatre twice a day.

I come home feeling dewy and lustrous, completely exhausted, but refreshed and revived in ways that mean more. At first sighting London feels monochrome. I try to see New York as often as I see the dentist. I think I'm due a check-up very soon. □

PHOTOGRAPHS: GALLERY STOCK, VANESSA JACKMAN, CHRISTINE M KIM, YIOGOS KORDAKIS, GETTY IMAGES

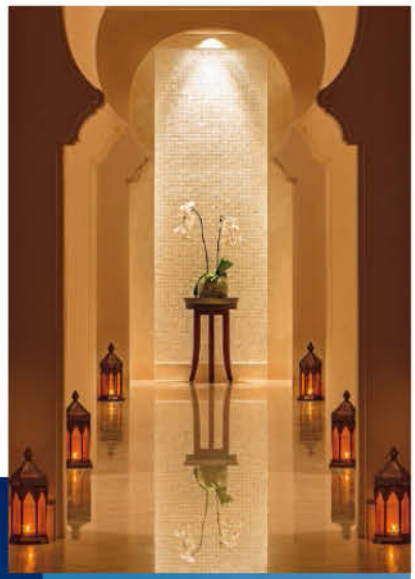


MOMENTS TO TREASURE

If you seek a holiday that offers more than escape, look no further than The Ritz-Carlton Spa

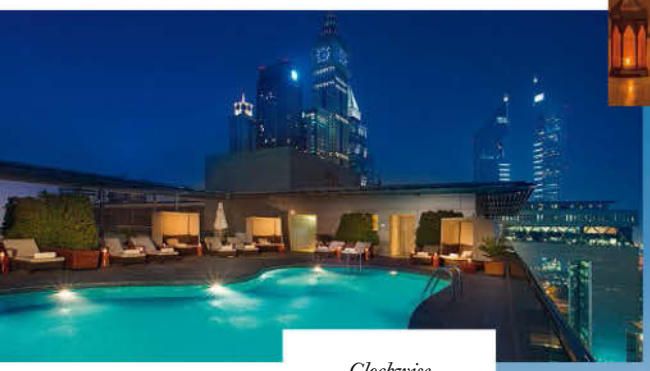
A truth that is now surely universally acknowledged is that it's the little things that count. But if further proof was ever needed, a pampering escape to The Ritz-Carlton Spa would surely be it. This is because every one of the peerless hotels in its worldwide portfolio holds the promise of something far more valuable than mere luxury – and that is the exquisite attention to detail and service that elevate what is already a first-class experience into the realm of the extraordinary.

It may be something as simple as presenting a guest with a handwritten recipe for her favourite detox juice when she checks out; a personal tour of the luxurious facilities; or any one of countless other stories and experiences that guests take with them after their visit. What unites them all is the famed Ladies and Gentlemen, who are committed to offering personal service that is truly second to none. So what will your memory be?
#RCMemories



DUBAI, UNITED ARAB EMIRATES

It may be just moments from one of Dubai's most cosmopolitan thoroughfares, but with a generous expanse of beautiful, landscaped gardens and a pristine private white-sand beach, peace and relaxation are on the menu at this heavenly resort. Make the most of your downtime in the luxury of the on-site spa. From the bespoke sugar-and-spice exfoliation that is a highlight of its signature Aroma Hammam Ritual to the light-filled relaxation areas infused with the delicate scents and flavours of the souks, the essence of Arabia is delivered with a sumptuous modern twist. Whether you stay for one or 1,001 nights, this tranquil oasis will invoke memories that will be with you forever.





Clockwise from above: the pool at The Ritz-Carlton, Dubai. The resort's indulgent spa. The view from the beach

© 2015 THE RITZ-CARLTON HOTEL COMPANY, LLC



ORLANDO GRANDE LAKES, USA

Nature's bounty is at the heart of this stunning resort on the edge of the Everglades. It serves as inspiration for everything, including the many locally sourced ingredients that feature in the signature treatments at its luxurious spa. (A jar of honey from the on-site apiary will serve as a unique memento of your stay). Where better to unwind in-between the thrills of Orlando's nearby amusement parks? Whether you're planning an intimate experience with a loved one or an indulgent treat with friends, make a day of it: hire one of the spa's private poolside cabanas, where relaxation is honed to an art form, then sit back and let your every whim be attended to.



Top: the view from Orlando Grande Lakes. Left: natural products at the resort spa.



Right: The Ritz-Carlton, Okinawa. Below: an in-suite balcony pool

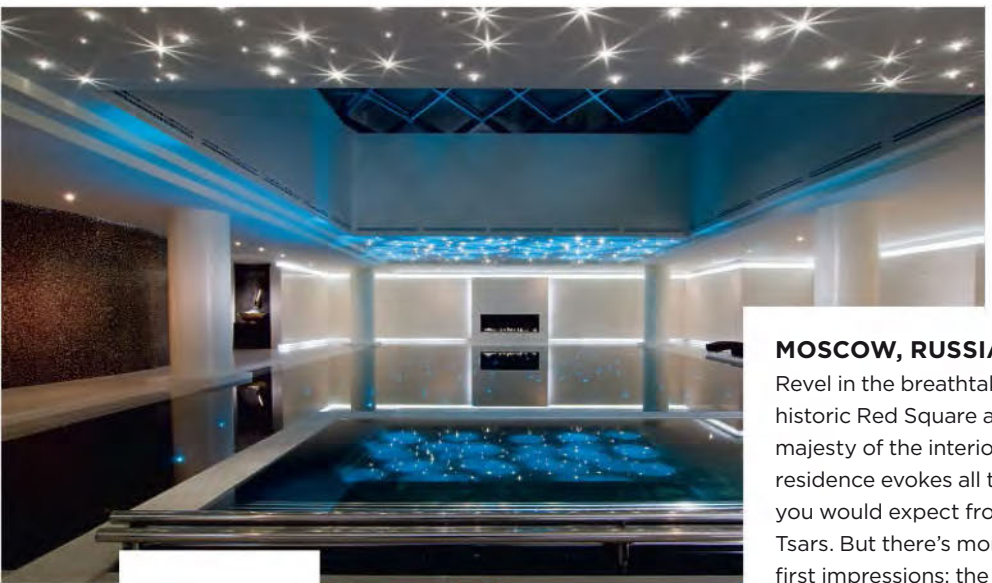


OKINAWA, JAPAN

With its 18-hole championship golf course and world-class spa, this elegant oasis in the East China Sea is perfect for couples who each want something different from a holiday. *Gusuku*, the local notion of hospitality, is a trademark of any stay, but in the spa it really comes into its own. Meticulously designed to blend into the surrounding Yanbura forest, this is a place where ancient Ryukyu traditions combine with the finest modern practices to offer attention to detail – from locally harvested ocean silt and salt to glass vessels crafted by local artisans – that is truly extraordinary. You'll be left with the indeliable impression of a stay that can be summed up in a single word: unforgettable.



A handcrafted glass bowl and locally harvested 'benimo'-infused salt – part of the Ryuku Nature's Elements treatment



Right: The Ritz-Carlton, Moscow situated in the heart of the city. Above: inside the tranquil on-site pool and spa



MOSCOW, RUSSIA

Revel in the breathtaking views across historic Red Square and the sweeping majesty of the interior. This spectacular residence evokes all the magnificence you would expect from the land of the Tsars. But there's more to the hotel than first impressions: the rich traditions of Russian culture will echo long after your stay. Guests will enjoy rituals such as the bread-and-salt ceremony that greets them as a customary show of hospitality. And in the tranquillity of the modern spa – with its well-appointed steam rooms and showstopping ice chute – Russia's thermal-spa traditions are brought up to date with understated luxury.

THE RITZ-CARLTON®

ritzcarlton.com

HAPPY HOLIDAYS

From St Ives to Patagonia, *Bazaar*'s writers remember their cherished destinations



SARAH HALL

'For our fourth date, my fiancé and I went to Vienna – a mad 48-hour January trip. We arrived to elegant, snowy streets and locals in giant fur coats and hats. He was working in psychiatry, so we visited the Sigmund Freud Museum – a strangely moving experience. The trip consisted of strolling from café to café, an Egon Schiele exhibition and a ride on the Wiener Riesenrad, the Ferris wheel of *The Third Man* fame. Intense conversations over Sachertorte, erotic art and dizzying heights – there's no better place for romantic midwinter folly.'

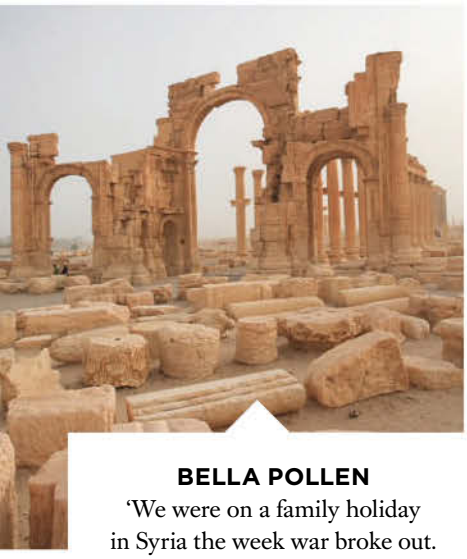
'The Wolf Border' (£17.99, Faber & Faber) is published on 26 March.



ANDREW O'HAGAN

'The ideal holiday is like a poem you love, in which all the elements are in perfect balance and you find the world at its best. Memory was made for it, and this is how I feel when I think of St Ives in the summer of 2009. It wasn't a destination from my childhood – we never went on holidays – but I came to believe in St Ives as a place of mellow, end-of-the-world enchantment, a zone of complete awayness and innocence and perfect light. I went with my daughter to Porthminster Beach in the evening when the sky was pink, and we found fragments of broken plate washed up on the sand. It was heaven – our heaven.'

'The Illuminations' by Andrew O'Hagan (£17.99, Faber & Faber) is out now.



BELLA POLLEN

'We were on a family holiday in Syria the week war broke out. "Carpe diem," we thought. In Damascus we listened to storytellers and got lost in the Old Town until my son recognised the streets from his *Assassin's Creed* video game. Inside the hammam my daughter and I were hauled across a wet stone floor by our ankles and scrubbed raw. In Aleppo we visited mediaeval factories and ate scrambled eggs in the desert; the ancient ruins of Palmyra were so empty that my normally reticent husband recited the opening speech of *Henry V* in the amphitheatre. A staggeringly beautiful country, now all gone.'

TOM PARKER BOWLES

'Ischia: a lush, verdant and profoundly volcanic island, sitting prettily at the northern extreme of the Bay of Naples. Our grandparents took us there for two weeks every August. From the moment we touched down into the giddy, smoke-wreathed cacophony of Naples Airport, the untrammelled joy began. Fourteen days of crazy golf, waterskiing in the shadow of the Castello, impossibly exotic ice-cream, shared Coca-Colas, German-baiting (encouraged, covertly, by my war-hero grandfather) and slightly seedy video arcades. The waiters at the Grand Hotel Excelsior, a bougainvillea-clad pleasure palace, would pinch our cheeks and call us '*Bellissimo*' as they brought the spaghetti bolognese we devoured every night. The sky always seemed a brilliant, unclouded blue and the tomatoes tasted like pure, distilled sunshine.'

'Let's Eat Meat' by Tom Parker Bowles (£25, Pavilion) is out now.



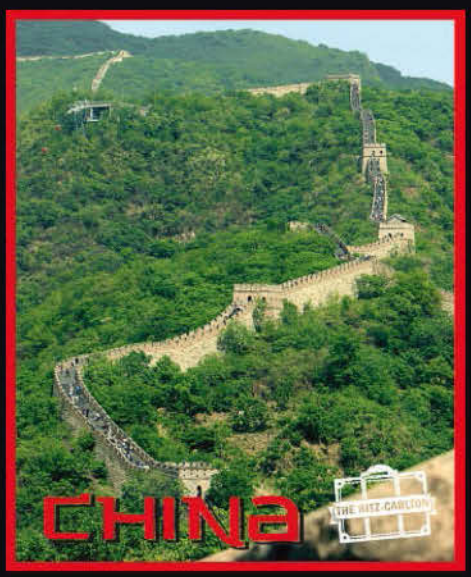
HANNAH ROTHSCHILD

'In the summer of 1990, I bought an old Mercedes, which, on account of its colour, became known as the golden turd. My friend Rupert and I had forgotten to book a summer holiday and on a whim, as only childless people can, we decided to drive to Romania to look at painted churches. He bought a tent and I filled the boot with tinned food. A couple of adventure-laden weeks later, heading home through Yugoslavia and arrogantly assuming we had the monopoly on news, we turned on the radio: the US had gone to war.'

'The Improbability of Love' by Hannah Rothschild (£14.99, Bloomsbury) is published on 21 May. □



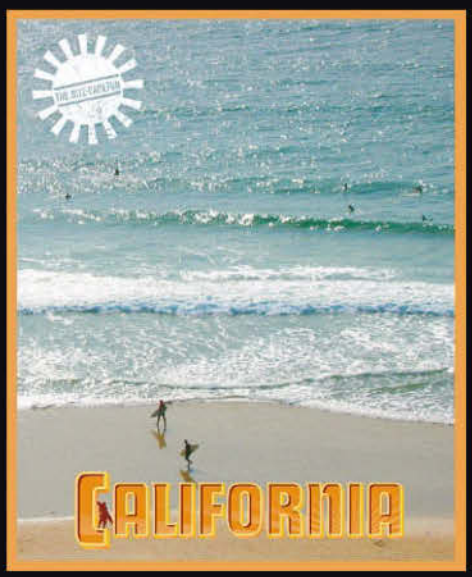
PHOTOGRAPHS: GETTY IMAGES



We hope you enjoyed exploring the memories of fellow travelers. Discover more unique experiences by visiting #RCMemories.

Visit ritzcarlton.com to plan your next adventure.

LET US STAY WITH YOU.®



THE RITZ-CARLTON®

88 hotels and resorts in 25 countries worldwide. ©2015 *The Ritz-Carlton Hotel Company, L.L.C.*



Immy Waterhouse, David Beckham, and Suki Waterhouse in Burberry

LEADING LIGHTS

The UK's most stylish stars gathered at the British Fashion Awards to celebrate icons past and present

Edited by HELENA LEE

The Coliseum on St Martin's Lane may be home to the English National Opera, but for one night in December it played host to a different kind of performance. Here, style luminaries were fêted at the annual British Fashion Awards, from designers (Sarah Burton and Nicolas Ghesquière) and international icons (Rihanna, Kate Moss, Harry Styles) to actresses (Emma Watson and Michelle Dockery). Sisterly love prevailed, from Poppy Delevingne, who presented the Model of the Year award to her sister Cara (saying 'you are the brightest star in my galaxy'), and Kendall Jenner who feigned indignation at compère Jack Whitehall's irreverent dig at Kim Kardashian. Though there was laughter, there were tears too, as the room commemorated the Central Saint Martins visionary Professor Louise Wilson, who died last year. But as the espresso martinis and Patrón tequila began to flow, the ceremony ended with a healthy dose of self-deprecation as Erdem, on accepting the Womenswear Designer award, thanked his father who 'understood from an early age that I was never going to be a hockey player'.

For more exclusive pictures from the British Fashion Awards, visit www.harpersbazaar.co.uk/british-fashion-awards.



Kylie Minogue in Stella McCartney



Karlie Kloss, and Joan Smalls in Tom Ford

Jeremy Irvine, Ellie Goulding in Roland Mouret, Lewis Hamilton, and Nicole Scherzinger in Julien Macdonald





Jessie Ware



Charlotte Gainsbourg in Louis Vuitton, and Nicolas Ghesquière



Erdem Moralioglu, Justine Picardie and Roksanda Ilincic



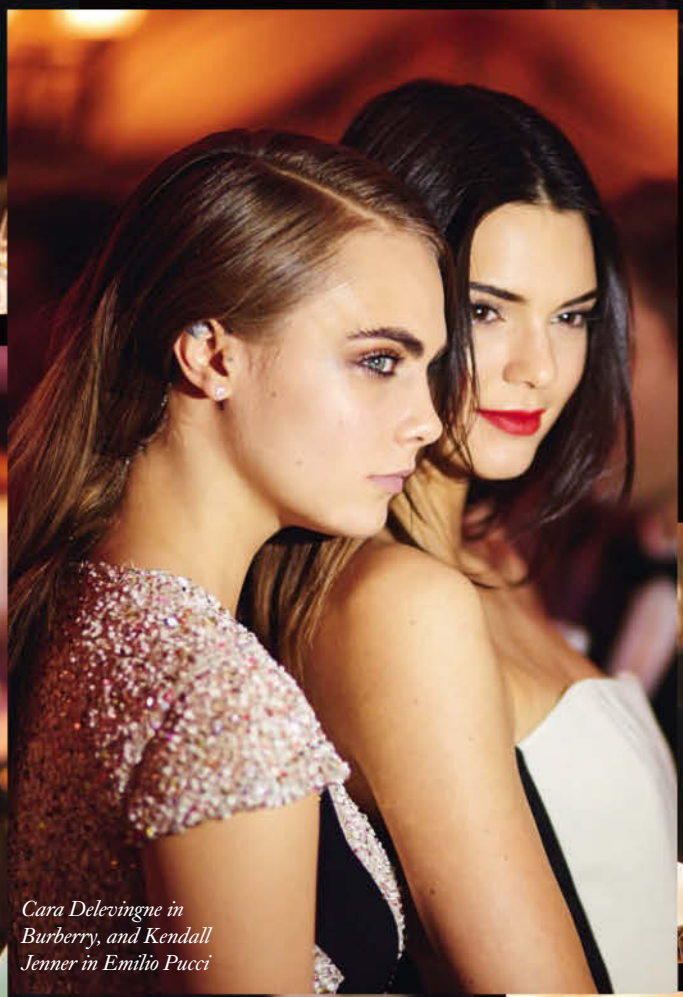
Rihanna in Stella McCartney



Amber Le Bon and Becky Tong

Anna Jones and Susanna Lau





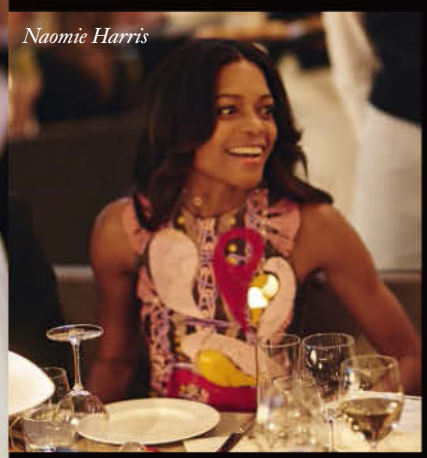
Cara Delevingne in Burberry, and Kendall Jenner in Emilio Pucci



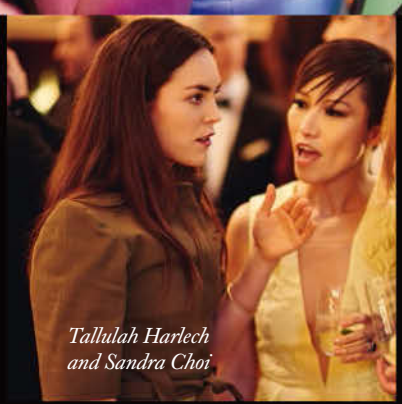
Anya Hindmarch and Ben Winston



Laura Carmichael in Christopher Kane



Naomie Harris



Tallulah Harlech and Sandra Choi



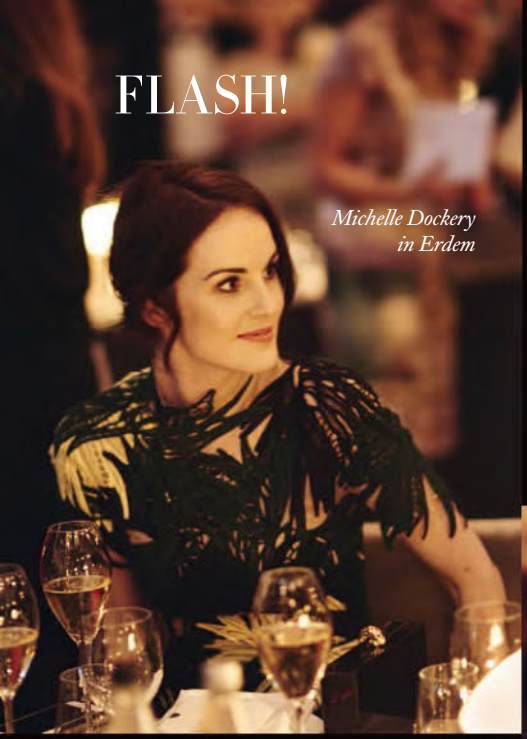
Christopher Bailey



Courtney Love, Harry Styles in Lanvin, and Lana Del Rey

PHOTOGRAPHS: OLIVER HOLMS, DAVID M BENETT

FLASH!



Michelle Dockery in Erdem



Annabelle Wallis and Christopher Kane





Manolo Blahnik



Alexa Chung in Emilia Wickstead, and Poppy Delevingne in Topshop



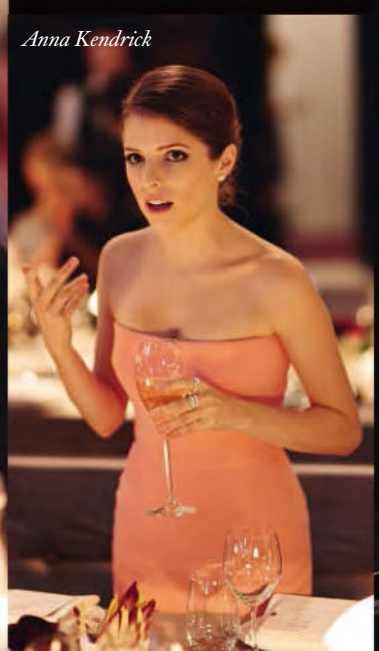
Simone Rocha



Kendall Jenner and Olivier Rousteing



Victoria Beckham in her own label



Anna Kendrick



Emma Watson in Misha Nonoo



Meribeth Parker and Imran Amed



Nicholas Kirkwood

www.harpersbazaar.co.uk



Rihanna, and Naomi Campbell in Alexander McQueen



Lily Donaldson



Emilia Wickstead, Daisy Lowe in Antonio Berardi, and Matthew Williamson

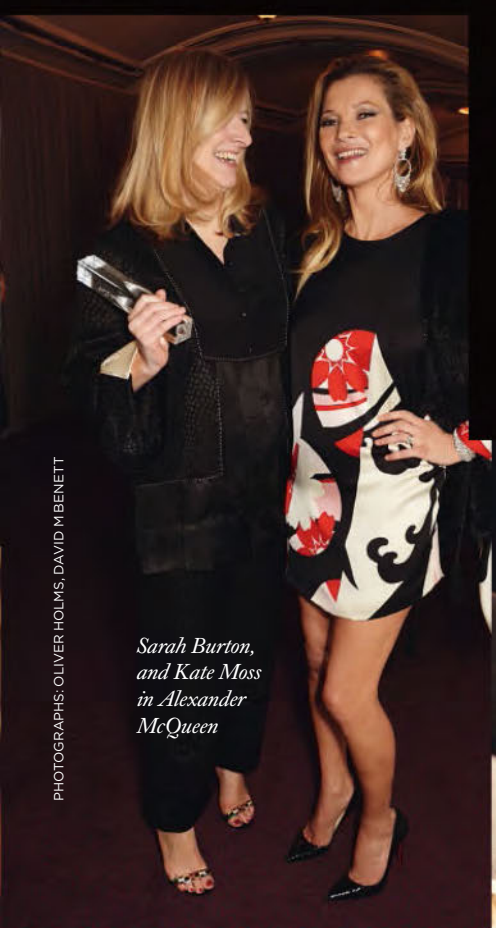




Evgeny Lebedev and Erin O'Connor

AND THE WINNERS ARE...

Emerging Womenswear Designer Marques'Almeida
Emerging Menswear Designer Craig Green
Emerging Accessory Designer Prism
Red Carpet Designer of the Year Alexander McQueen
Model of the Year Cara Delevingne
Special Recognition Chris Moore
Isabella Blow Award for Fashion Creator Edward Enninful
International Designer of the Year Nicolas Ghesquière
Outstanding Achievement Award Anna Wintour
New Establishment Designer Simone Rocha
Creative Campaign of the Year Louis Vuitton
Establishment Designer of the Year Preen
Brand of the Year Victoria Beckham
British Style Award Emma Watson
Accessory Designer of the Year Anya Hindmarch
Menswear Designer of the Year JW Anderson
Womenswear Designer of the Year Erdem □



Sarah Burton, and Kate Moss in Alexander McQueen



Tom Ford with Rita Ora wearing one of his designs



Karolina Kurkova

PHOTOGRAPHS: OLIVER HOLMS, DAVID M BENETT

HOROSCOPES

The future revealed: your essential guide to APRIL *By* PETER WATSON

ARIES
21 March – 20 April

Refuse to get drawn into heated discussions about love or work. A run-in between the Sun and Pluto gets April off to a fiery start. But even if faced with a choice between everyday obligations and a chance to indulge yourself, don't worry – you'll find a way of handling both and you'll have nothing to apologise for.

MOTTO OF THE MONTH *Darkness and night are mothers of thought.*

TAURUS
21 April – 21 May

Your ideas will go down well, especially if you're changing your routine quite radically. However, there are always people who feel they have to object. Be ready with your answers and make it clear you won't be undermined or overruled. Show that you'll have none of it, as you'll be too busy looking after your own interests.

MOTTO OF THE MONTH *Those who laugh, last.*

GEMINI
22 May – 21 June

Study your track record and decide what the next phase should be. This doesn't indicate a break or new direction, but it does point to a reassessment of the way your life's taking shape, compared with what you imagined it might become. Hopefully, you're not far off the mark, apart from making small but significant adjustments.

MOTTO OF THE MONTH *You can't gather roses if you're scared of thorns.*

CANCER
22 June – 23 July

It may seem that you can't make certain colleagues or loved ones happy. But you mustn't let every comment or criticism shatter your confidence. The Sun's positive connection with Jupiter on 2 April should remind you and others that it's largely your efforts that have brought some telling chapters to a successful conclusion. Peripheral little problems should be discounted.

MOTTO OF THE MONTH *When you chase two rabbits, both get away.*

LEO
24 July – 23 August

A breakthrough in negotiations will encourage you to approach them with renewed vigour. Even puzzling areas can be clarified since you enjoy being kept on your toes. You'll also learn how to combat interference without appearing hostile. The trick is to save patience and energy for big developments around the corner.

MOTTO OF THE MONTH *Find a way or make one.*

VIRGO
24 August – 23 September

You'll soon be acting and reacting in double-quick time in some important areas. Don't obsess about minor activities and miss out on the main thrust of events. Your opinion counts, so let your sixth sense help you develop ideas that are more radical than usual.

MOTTO OF THE MONTH *If you're wondering when to begin, it's almost too late.*

LIBRA
24 September – 23 October

Not only are you ready to reveal your vulnerable side, but you're also keen to show you're less acquisitive than it might seem. The Lunar Eclipse in your sign early in April won't make you fragile or indecisive, but it will mean you're more perceptive than usual – about other people's feelings as well as aspects of your inner self.

MOTTO OF THE MONTH *Honour that's lost never returns.*

SCORPIO
24 October – 22 November

You're being encouraged to do what suits you, although there will be those who think you're rather self-centred. You might wonder why you're misquoted or misunderstood. Even if the simple things seem unnecessarily complicated, rely on your intuition to tell you when to keep a low profile and who to avoid. Be subtle about it.

MOTTO OF THE MONTH *Better to bend than break.*

SAGITTARIUS
23 November – 21 December

Faraway places or romantic episodes will appeal so you're drawn to the ease with which some people escape. You wouldn't abrogate responsibilities entirely but you can dream, open up long-overdue discussions and seek proof that your ideal situation is within reach.

MOTTO OF THE MONTH *Fear is the darkroom where negatives are developed.*

CAPRICORN
22 December – 20 January

Suggestions made by colleagues or friends may seem to work against you. Listen to what's being said. Try to see how important it is to trust those close by and not to see every new development as a threat. A feeling of support and cooperation is growing and minor discrepancies in your work or private life are irrelevant.

MOTTO OF THE MONTH *Don't wait for your ship to come in – row out to meet it.*

AQUARIUS
21 January – 19 February

Although conversations are peppered with talk of a richer or racier lifestyle, you're devoted to everyday situations. Something is teaching you that home is where you are understood and the source of your greatest happiness is close by. But life can still be an adventure. Seize on something you've long wanted to hear.

MOTTO OF THE MONTH *An ounce of discretion is worth a pound of wit.*

PISCES
20 February – 20 March

Be prepared to go along with unexpected financial developments. But don't let them distract you from worthwhile experiences that others want to share with you. You don't have to overstretch yourself just because people demand more of you than usual. Nor should you assume anything left undone falls within your remit.

MOTTO OF THE MONTH *Adversity introduces you to yourself.*

For an in-depth reading, visit www.harpersbazaar.co.uk/horoscopes

EXCLUSIVE

SUBSCRIBE TO HARPER'S BAZAAR
JUST £15 FOR 12 ISSUES*



The perfect gift for MOTHER'S DAY

PLUS FREE
Elemis Pro-Radiance Illuminating Flash Balm, *worth*
£33*

THIS SUBSCRIPTION OFFER ENDS ON 1 APRIL 2015
VISIT **WWW.HARPERSBAZAAR.CO.UK/APRIL15**
OR RING **0844 848 1601**
AND QUOTE OFFER CODE **1BZ10504**

*For terms and conditions, see page 282.

STILL-LIFE: GRAHAM WALKER/HEARST STUDIOS

STOCKISTS

1 – B **1stdibs** (www.1stdibs.com) **AG Jeans** at Harrods (020 7730 1234) **Alberta Ferretti** (020 7235 2349) **Alexander McQueen** (020 7318 2222) **Alexander Wang** (www.alexanderwang.com) **Amanda Moffat** (www.amandamoffatpottery.com) **Amrapali** (020 7584 4433) **Annoushka** (www.annoushka.com) **Anya Hindmarch** (020 7493 1628) **Aries** at Matchesfashion.com **Aspinal of London** (www.aspinal.com) **Astley Clarke** (www.astleyclarke.com) **Audemars Piguet** (020 7659 7300) **Balenciaga** (www.balenciaga.com) **Bally** (www.bally.com) **Balmain** (www.balmain.com) **Bee Goddess** at Harrods (020 7730 1234) **Belstaff** (020 7495 5897) **Bionda Castana** (www.biondacastana.com) **Boodles** (www.boodles.com) **Bottega Veneta** (020 7838 9394) **Breguet** (www.breguet.com) **Browns** (020 7491 4565) **Brunello Cucinelli** (020 7287 4347) **Bulgari** (020 7872 9969) **Burberry** (www.burberry.com) **By Malene Birger** (www.bymalenebirger.com)

C – D **Calvin Klein** (020 3100 2900) **Caran d'Ache** (www.carandache.com) **Cartier** (020 3147 4850) **Casadei** (www.casadei.com) **Cassandra Goad** (020 7730 2202) **Céline** (020 7491 8200) **Chanel** (020 7493 5040) **Chaumet** (020 7495 6303) **Chloé** (020 7823 5348) **Chopard** (020 7409 3140) **Christopher Guy** (020 3397 2410) **Christopher Kane** at Harvey Nichols (020 7235 5000) **Church's** (www.church-footwear.com) **Coach** (www.coach.com) **Daks** (020 7409 4040) **David Clulow** (www.davidclulow.com) **De Beers** (020 7758 9700) **De Grisogono** (020 7499 2225) **Diane von Furstenberg** (020 7499 0886) **Dior** (020 7172 0172) **DKNY** (020 7499 6238) **Dolce & Gabbana** (020 7659 9000)

E – L **Emporio Armani** (020 7491 8080) **Equipment** at Net-A-Porter (www.net-a-porter.com) **Erdem** (www.erdem.com) **Ernest Jones** (020 7629 6581) **Etro** (www.etro.com) **Farrow & Ball** (www.farrow-ball.com) **Fendi** (www.fendi.com) **Fope** at Harrods (020 7730 1234) **Georg Jensen** (www.georgjensen.co.uk) **Gerard Darel** (www.gerarddarel.com) **Giorgio Armani** (020 7235 6232) **Givenchy by Riccardo Tisci** (www.givenchy.com) **Glashütte** (www.glashutte-original.com) **Graff Diamonds** (020 7584 8571) **Gucci** (020 7235 6707) **H&M** (www.hm.com) **Harrods** (020 7730 1234) **Harry Winston** (www.harrywinston.com) **Hermès** (020 7499 8856) **Hugo Boss** (020 7259 1240) **Ila** (www.ila-spa.com) **Intimissimi** (www.intimissimi.com) **Isabel Marant** (020 7499 7887) **J Crew** (www.jcrew.com) **Jaeger-LeCoultre** (020 7491 6970) **Jil Sander** (www.jilsander.com) **Jimmy Choo** (www.jimmychoo.com) **Joseph** (020 7610 8439) **Kate Spade** (www.katespade.co.uk) **Kenzo** (www.kenzo.com) **Kiki McDonough** (www.kiki.co.uk) **La Perla** (020 7399 0620) **Lanvin** (020 7491 1839) **Laurence Dacade** (www.laurence-dacade.com) **Les Copains** at Harrods (020 7730 1234) **Lilly e Violetta** (020 7730 1234) **Linda Farrow for Erdem** (www.lindafarrow.com) **Links of London** (www.linksoflondon.com) **Longchamp** (www.longchamp.com) **Longines** (0845 272 6500) **Louis Vuitton** (020 7399 4050)

M – P **Maison Michel** (www.michel-paris.com) **Manolo Blahnik** (020 7352 3863) **MantraBand** (www.mantraband.com) **Marc Jacobs** (020 7399 1690) **Margaret Howell** (020 7009 9009) **Marks & Spencer** (www.marksandspencer.com) **MaxMara** (020 7499 7902) **Max Studio** (www.maxstudio.com) **McQ Alexander McQueen** (www.mcq.com) **Michael Kors** (020 7409 0844) **Miu Miu** (020 7409 0900) **Moncler** (020 7235 0857) **Monica Vinader** at Harrods (020 7730 1334) **Mulberry** (020 7491 3900) **Muriel Grateau** (www.murielgrateau.com) **Nancy Gonzalez** at Harrods (020 7730 1334) **Next** (www.next.co.uk) **Oscar de la Renta** (www.oscardelarenta.com) **Patek Philippe** (020 7493 8866) **Paul Smith** (0800 023 4006) **Penelope Chilvers** (www.penelopechilvers.com) **Penny Morrison** (www.pennymorrison.com) **Pentreath & Hall** (www.pentreath-hall.com) **Phi** (01803 782 008) **Piaget** (www.piaget.com) **Pomellato** (020 7355 0300) **Prada** (020 7235 0008)

R – S **Ralph Lauren** (020 7535 4600) **Richard Mille** (020 7123 4155) **Roberto Cavalli** (020 7823 1879) **Rochas** at Net-A-Porter (www.net-a-porter.com) **Roger Vivier** (020 7245 8270) **Rubelli** (www.rubelli.com) **Russell & Bromley** (020 7629 6903) **'S MaxMara** at Matchesfashion.com **Saint Laurent by Hedi Slimane** (020 7235 6706) **Salvatore Ferragamo** (020 7629 5007) **Sandro** (020 7486 9176) **Sergio Rossi** (020 7811 5950) **Shaun Leane** at Harrods (020 7730 1334) **Simone Rocha** at Dover Street Market (020 7518 0680) **Stella McCartney** (020 7518 3100) **Stuart Weitzman** (www.stuartweitzman.com)

T – Y **Tabitha Simmons** (www.tabithasimmons.com) **Talisman Gallery** at Harvey Nichols (020 7235 5000) **Tara Jarmon** (www.tarajarmon.com) **Tiffany & Co** (0800 160 1837) **Tod's** (020 7493 2237) **Tom Ford** (www.tomford.com) **Tommy Hilfiger** (www.tommy.com) **Trustworth** (www.trustworth.com) **Ugg** (www.uggaustralia.co.uk) **V&A** (www.vandashop.com) **Valentino** (020 7235 5855) **Valerie Wade** (www.valeriewade.com) **Van Cleef & Arpels** (020 7493 0400) **Vaughan** (www.vaughandesigns.com) **Venusrox** (020 7792 4957) **Versace** (020 7259 5700) **Vickisarge** (020 7259 0202) **Victoria Beckham** (020 7042 0700) **Vivienne Westwood** (020 7629 3757) **William & Son** (www.williamandson.com) **Yohji Yamamoto** (020 7491 4129)

'BLONDE AMBITION', CONTINUED FROM PAGE 174

you for being photographed having a burger?

'For having a hamburger. I'll sit on the phone for hours and get berated for that.'

The sense of being constricted is powerful. While filming *Focus* in Buenos Aires last year, after Will Smith declined to join her and friends on a trip for ice-cream, Robbie challenged him. 'I said, "Come with us, we're having such fun, come get ice-cream." And he said, "I can't". And I said, "I think you *think* you can't because you're so used to being in a big black car. But maybe if you just tried it you'd realise that it's actually not that crazy.

'And he said, "OK, Margot, let's go get ice-cream." Walk out, boom! Crowd of people mob him, he's surrounded, his bodyguard has to fight these people off him. And afterwards I said, "I'm so sorry, you're right. In future we'll bring you back ice-cream." It sucks.'

Is she prepared for that, if things keep going the way they are? 'No, I would hate that. I don't ever want that life. I mean, I've seen what people like Leo and Will's lives are like. It's weird, though. Once you have this momentum, it's kind of too late to turn it around. I don't really have an answer to it. I haven't played out the scenario in my head where I can't go to get ice-cream because there's a mob of people. I haven't had enough time to dwell on it, I suppose, which is probably a good thing. Just keep moving and figure it out as you go. It's probably not a great plan, but it's my plan.' She laughs, and shrugs.

The night of our interview I meet Robbie again, at *Harper's Bazaar*'s Women of the Year Awards, where she collects the prize for Breakthrough star. Stunning in a backless canary-yellow dress, she makes a witty and gracious speech and then returns to the table where we're sitting with Sophia, one of her managers, and her friend, the model Suki Waterhouse. Robbie insists we do a tequila shot with her, and then another. But she can't really let her hair down because she's on a plane to Australia in the morning.

All her life Margot Robbie's been in a hurry. Now, for the first time ever, she occasionally would like things to slow down. 'I'm like, "This is spiralling out of control. Give me a week off. I'm tired."'

I tell her I hope she'll have a chance soon to catch her breath. But then she reconsiders. 'I've never really been good at moving at any other kind of pace anyway,' she says. 'I don't know how to.' Spoken like a true bombshell. □

'Focus' is in cinemas nationwide now.

Alex Bilmes is editor-in-chief of Esquire magazine.

Subscription offer (page 281) terms and conditions: direct-debit subscriptions will continue at the same rate of £15 every 12 months after the first 12 months, unless you are notified otherwise. Subscriptions may not include promotional items packed with the magazines. All orders will be acknowledged and you will be advised of commencement issue within 14 days. This offer cannot be used in conjunction with any other subscription offer and closes on 1 April 2015. Free gift subject to availability. Please allow 28 days for delivery. The minimum subscription term is 12 issues. Subscriptions may be cancelled by providing 28 days' notice prior to the first anniversary of your subscription. The normal cost of 12 issues is £51.60, based on a basic cover price of £4.30. For UK subscription enquiries, ring 0844 848 1601. For overseas subscription enquiries, ring 01858 438794, or visit www.hearstmagazines.co.uk. For our data policy, visit www.hearst.co.uk/dp. All information is correct at the time of going to press.

Revitalise for spring

Our April picks



ENGLISH CASHMERE CARDIGAN

The English Cashmere Cardigan is made in England from 100% cashmere.
Unique to French Velvet, this delightful fitted and very feminine design, will enhance the female form. Beautifully hand finished in England, with stunning contrasting ribbon and delightful jewel buttons. Looks equally as good worn classic, quirky or casual.
Available in four colours. £270.
Visit: **www.frenchvelvet.co.uk** or call to order on 01325 460669.

LOOK YOUNGER LONGER™ • REGENTIV SPECIALIST SKIN CARE

Gentle Cleanser – the first step to clean, fresh, healthier and visibly younger skin. Naturally oxygenates and gently cleanses the most dehydrated, delicate skin.
200ml £16.95
Super Tone does more than just tone and revitalise the skin, it lifts away ingrained impurities, surplus oils and dead skin cells. Ensures super clean, fresh and vitalised skin. Prepares your skin for the application of the Specialist Serum, thereby enabling it to work to its best ability.
200ml £29.95.



The Specialist Serum with Retinol Reviewed as 'one of skincare's best kept secrets'. A luxurious rich texture of Retinol Palmitate, Vitamin E, Aloe Vera and Sunscreen. So in demand as it does so much. Lines, wrinkles, crepey eyes, crows feet, lip lines, acne-scarring, open pores, sun and skin damage, uneven Pigmentation. Users say, 'My skin has never been better'. The Specialist Serum can be exclusively yours within 24 hours. 30ml £29.95, 50ml £44.95, 100ml £79.95, 200ml £149, FREE P&P.
Tel. 01923 212555.
REGENTIV PO BOX 400, Herts, WD17 3ZW or **www.regentiv.co.uk**
Special Regime Price for all 3 from £69.90 – please telephone for details 01923 212555.



ANNA BYERS ON JEWELSTREET

JewelStreet brings style lovers a stunning edit of jewellery from handpicked designers and brands. "New Designer of the Year" nominee Anna Byers creates luxurious statement pieces inspired by geometry and architecture.
Pictured: Slim Trilliant rings with gemstones; wear alone for everyday style or stack with other colours to create a statement piece.
£55 – 75 on JewelStreet
www.jewelstreet.com/slim-trilliant-ring



GRAIN DE BRUNE

Grain de Brune is a fresh, proud take on the iconic French scarf. Squares, étoles and headbands of organic cottons showcase Paris dreams of nature through colourful and pulsating patterns. The brand was founded by Audrey Martinelli, a Paris-based textile designer. She likes to bring sensitive scenes to life on purposeful materials.
Take a trip into her own creative world on the website: **www.graindebrune.com**

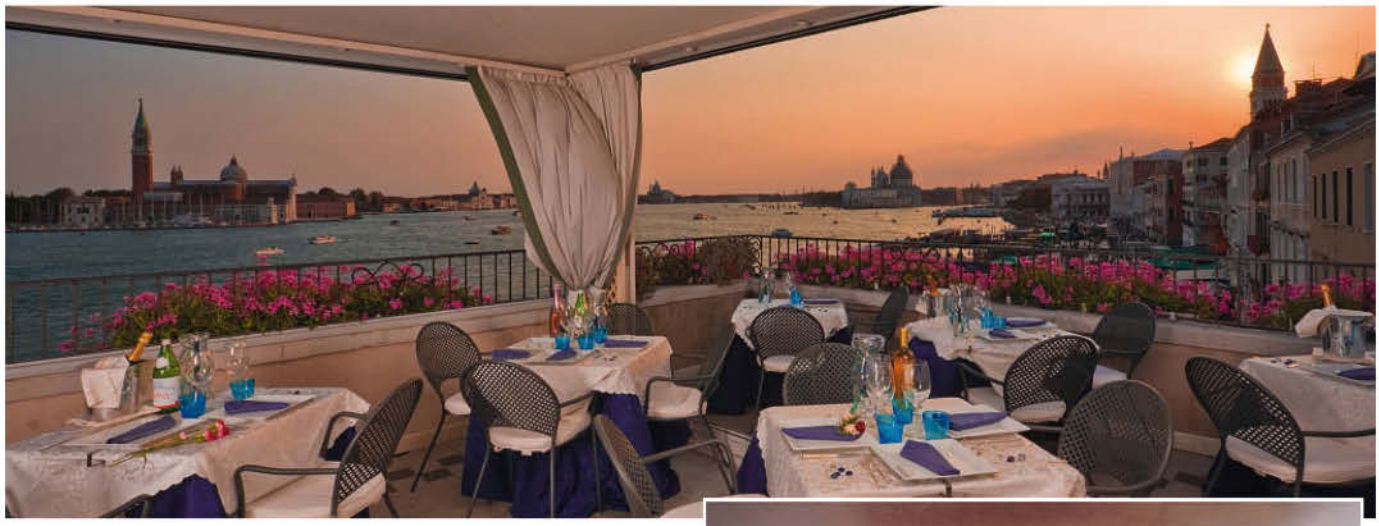


AURA ZALEZ

At Aura Zalez you can always find accessories that suit your style. Aura is how you carry yourself, it is what defines you. From statement, classic, trendy you name it, we have it covered. Medallion cream necklace (pictured) is $20 USD. We ship worldwide.
www.aurazalez.com

Luxury escapes

Getaway ideas for you



EXCLUSIVE VENICE!

How many times have you planned to go to Venice and looked for a hotel other than a big chain?
Once home to Vivaldi, Hotel Locanda Vivaldi ★★★★ is comprised of two buildings (one dating to the 15th century and fronting the lagoon, the other dating to the 17th century) with a tiny garden in between. Some of the beautifully appointed rooms face directly on the lagoon, and some face on the side canal where the taxi boats can deliver guests directly to the hotel. And all literally steps from Saint Mark's Square.
Rooms feature upholstered walls, white marble bathrooms with either hydro massage tub or shower, mini bar, in-room safe and satellite television.
The superiors have amazing lagoon views plus you can enjoy view from the rooftop terrace where the restaurant of the hotel is located.
Use the code LUXFORLESS15 to book your escape directly with the hotel. You will get a special rate!
Tel. +39 041 2770477 Email: info@locandavivaldi.it
www.locandavivaldi.it/en





Hotel Palazzo Stern ★★★★ is in a quieter and more Venetian area, close to the major attractions and museums. This beautiful palazzo from the 15th century is a little gem overlooking the Grand Canal.
Just beside Ca' Rezzonico and public transport, with its own water door and with a traghetto Gondola right in front, it's the best option for all those who want to have an authentic experience, far from the crowds and mass tourism.
The Palazzo looks like a museum with all its art operas. Mosaics, sculpturres, paintings, everything is original and everything has been restored.
Use the code LUXFORLESS15 to book your escape directly with the hotel. You will get a special rate!
Tel. +39 041 2770869 Email: info@palazzostern.it
www.palazzostern.it/en

EXCLUSIVE READER'S OFFER BARCELONA CITY BREAK – PESTANA HOTELS & RESORTS

Ideally located to access the vibrant tourism sites of Barcelona, Pestana Arena Barcelona Hotel offers City break packages from €75. Enjoy four star boutique accommodation, spacious modern rooms, hot buffet breakfast and within easy access to main attractions, bus and rail stations.
Offer includes accommodation, breakfast, welcome drink and 10 metro/bus tickets. Book your city escape now and enjoy outstanding value, visit **www.pestana.com** and insert BAZAAR15 in the corporate code box, or call +34 932 89 39 21. Valid for stays on selected dates throughout 2015 subject to availability, must be booked by end of April 2015, minimum two nights stay.





CHATEAU LOU CASTEOU TENNIS ACADEMY, COTE D'AZUR, FRANCE

Thurs 7th May – Mon 11th May, 2015.
Four nights luxury accommodation in the chateau. Daily professional tennis coaching sessions. Champagne reception.All meals, drinks, wines and aperitifs.
Tennis Tournaments and Award Ceremony.
Transfers from Nice airport.
Price: £1,180 inc. VAT per person, per room or £980 inc. VAT per person, for two guests sharing a room.
Please contact Morag@Loucasteou.com with questions and for reservations.
www.loucasteou.com

SON BRULL IN FIVE WORDS… AUTHENTICITY, RESPECT, CULTURE, TRADITION AND HERITAGE

The place to enjoy the best of Mallorca at its most authentic and sophisticated. An eighteenth century Jesuit monastery converted into 5-star hotel and luxury contemporary design.
The concept boutique hotel in a rural setting, at the foot of the Tramuntana mountains, close to the best beaches, the Formentor Peninsula and the picturesque village of Pollensa.
Fine dining in the 3/65 restaurant where organic produce grown on the property is the star.
Luxury spa to be pampered with natural products from Mallorca.
www.sonbrull.com







Bazaar boutiques & bijoux





FLUID BY DESIGN
sarah@fluidbydesign.net | www.fluidbydesign.net
07904 064572

Sarah Clarke
B.A.(hons)
Jewellery Designer





Specialising in Angel Jewellery and Rose Gold Creations. Commissions undertaken and recycling your own gold.

ShoeDolly
HANDMADE IN SPAIN



Supremely comfortable handmade espadrilles.
Soft cotton upper. Flexible sole.
Available in many colours.

www.shoedolly.com

VANILLA
The Celebrities Handbag.
Call 020 7225 1822 or visit
www.vanilla-paris.co.uk
Vanilla Paris • 122 Kings Road • Chelsea • London SW3 4TR



This super-stylish fashion hangout address on London s legendary Kings Road is not only a favourite of celebrities but also loved by It Girls on a budget thanks to its luxury must have bags and best of all, its bespoke service. It is one of the best kept secrets for luxury leather bags you can find at great prices, so we invite everybody to come and find out for themselves and experience the great service.
The Price of Bertie bags start from £99

PERSONALISED
JEWELLERY SPECIALISTS



FOR 10% OFF USE CODE MDH15

LoveSilver.com

ANCIENT JEWELLERY
Handmade jewellery by A Warsama,
jeweller & founder of Ancient Jewellery.



'The Imperial Eagle'
24k gold plated
Handmade

www.jewellerybyancient.co.uk

Keep them close
with the Heart Charm bracelet



Merci Maman
personalised gifts

www.mercimamanboutique.com

FOR DETAILS OF CLASSIFIED ADVERTISING PLEASE TELEPHONE 020 3728 6260 OR VISIT WWW.HEARSTMAGAZINESDIRECT.CO.UK

Bazaar boutiques & beauty

HARDLY EVER WORN IT



BUY & SELL

"THE MOST EXCITING WAY TO **BUY & SELL** LUXURY DESIGNER ITEMS"

Simply register to receive 5% off your first purchase.
Use the code HARPERS at Checkout

WWW.HARDLYEVERWORNIT.COM/HARPERS

GUCCI • PRADA • CHANEL • TOM FORD • CÉLINE • HERMÈS • CHLOÉ • ACNE • JIMMY CHOO • ALEXANDER MCQUEEN
ISABEL MARANT • GIORGIO ARMANI • SAINT LAURENT • LOUIS VUITTON • CHRISTIAN LOUBOUTIN • DOLCE & GABBANA

FROM STUDENTS TO CELEBRITIES, WE ALL USE HARDLY! **ITEMS FROM £10 TO £10,000**

HandbagClinic®
care and repair

HANDBAG CARE & REPAIR SPECIALISTS

Nationwide handbag renovation service for leather & fabric bags



- HANDBAG RESTORATION OR COLOUR CHANGE
- REPLACE ZIPS & LINING
- REPAIR SCUFFS, SCRATCHES, BURNS & TEARS
- REMOVE LIQUID & ALL OTHER STAINS

web: www.handbagclinic.co.uk
tel: +44 (0)1207 279963 / email: enquiries@handbagclinic.co.uk



The YOSO PRO, a 3 step deep facial skincare system uses Ion Technology to further enhance cleansing and moisturising. The YOSO PRO will revolutionise your daily skincare regime and leave you with flawless skin.
To find out more visit
www.yosobeauty.co.uk



PROFESSIONAL beauty 2015 FINALIST Awards

- COLLAGEN-WAVE
- 3D LIPO
- CLEAR + BRILLIANT
- FACIAL REJUVENATION & MORE...

LISA HARRÍS
SKIN SCIENCE

www.inspirationbeautyspa.co.uk | 01932 841717

FOR DETAILS OF CLASSIFIED ADVERTISING PLEASE TELEPHONE 020 3728 6260 OR VISIT WWW.HEARSTMAGAZINESDIRECT.CO.UK

Bazaar Classified

CLAIRVOYANCY





COURSES



GENERAL INTEREST



HEALTH & BEAUTY



FOR DETAILS OF CLASSIFIED ADVERTISING PLEASE TELEPHONE 020 3728 6260 OR VISIT WWW.HEARSTMAGAZINESDIRECT.CO.UK



Solve Sundsbo's shot of Freja Beha Erichsen wearing an Alexander McQueen dress in the March 2008 issue of US Bazaar

HOW BAZAAR

Iconic moments from our archives revisited. This month: an exquisite collaboration between Alexander McQueen and Solve Sundsbo

By AJESH PATALAY

The Norwegian photographer Solve Sundsbo worked with Alexander McQueen a number of times, notably setting Eva Herzigova on fire (or so it seemed) in a video for the Florence Biennale. Creatively, they had much in common: they both liked to push and blur boundaries. Sundsbo, who moved to London in 1995 and worked as an assistant for Nick Knight, forged a reputation for combining technical wizardry (everything from 3-D scanning to X-rays and hand-painted retouching) with formal beauty. When the 'Savage Beauty' exhibition first opened at the Metropolitan Museum of Art in New York in 2011, it was Sundsbo who photographed McQueen's dresses for its catalogue, shooting the clothes on real models, whose bodies he then transformed into mannequins. One of his strengths as a photographer is capturing fabrics at their most fluid, a skill that was put to the test in a story (featuring Freja Beha Erichsen) in the March 2008 issue of US *Bazaar*. Among a series of billowing gowns was this chiffon drape dress from McQueen's S/S 08 show. That collection (entitled 'La Dame Bleue') had been a tribute to Isabella Blow, McQueen's great patron who had tragically committed suicide in 2007. But it was also the quintessential distillation of McQueen's signature work, including tailored jackets, twisted georgette, birds-of-paradise prints, kimonos and lace stockings; in many ways, his greatest hits. Despite taking a few years to get here, the 'Savage Beauty' show at the V&A, which features 30 additional dresses not seen in New York, promises to be nothing less – a timely reminder on McQueen's home turf of what made the designer such a visionary. ◻

PHOTOGRAPH: SOLVE SUNDSBO/ART + COMMERCE

'An epic spectacle'

'The social event of the year'

'Racing's jewel in the crown'



INVESTEC DERBY

THE GREATEST FLAT RACE IN THE WORLD

See it **5-6 June 2015** | Epsom Downs Racecourse
investec.com/derby | @Investec_Sport



Find out more about Investec specialist banking, asset management and wealth & investment at **investec.com/whatwedo**

Investec DERBY FESTIVAL

Investec Bank plc (Reg. no. 489604) is authorised by the Prudential Regulation Authority and regulated by the Financial Conduct Authority and the Prudential Regulation Authority. Investec Wealth & Investment Limited (Reg. no. 2122340) is authorised and regulated by the Financial Conduct Authority. Both are registered at 2 Gresham Street, London EC2V 7QP. Investec Asset Management Limited (Reg. no. 2036094) is authorised and regulated by the Financial Conduct Authority. Registered at Woolgate Exchange, 25 Basinghall Street, London, EC2V 5HA.